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John C. Freund

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VIENNESE CHORUS ARRIVES FOR VISIT

**Academic Singing Society, 180
Strong, Entertained by New York
Musical Organizations**

The Vienna Academic Singing Society, which during the next few days is to be welcomed by more than a half dozen American cities, arrived in New York at six o'clock last Monday evening, aboard the *Moltke*.

Ever since they had left Genoa the collegians and their relatives had been monarchs of pretty much of everything they surveyed on the liner, but in spite of this fact, and although delegations from Austrian societies in this country were at hand to welcome them heartily, they exhibited no undue or indecorous hilarity. All of which may or may not have been due to the fact that the late arrival of the *Moltke* had upset a number of plans which had been made for the afternoon—and perhaps more so that the visitors were beginning to feel hungry. Happily, their tempers were not further ruffled by any customs inspection of baggage, permission having been secured from Washington to dispense with this tiresome ceremony.

After disembarking in Hoboken the students went to New York by the Hudson Tunnel, which amazed them greatly. Taxicabs were to have met them at the Twenty-third street terminal, but when they arrived none was in evidence, and it was some time before they were secured and the crowd transferred to the Plaza Hotel, where they will remain while in this city. At ten o'clock all betook themselves to the Arion Club House, at Fifty-ninth street and Park avenue, where a reception had been arranged in their honor. Feasting and singing continued until after 2 A. M., most of the latter being contributed by the Arion singers, though the foreigners did their share. An orchestra under the direction of J. G. Frank was on hand, which played the overture to "Rienzi" and the accompaniments to the choruses, the full musical program being as follows:

Sängergruss, Julius Lorenz; Overture, "Rienzi" R. Wagner, J. G. Frank's Kapelle; Begrüssungsansprache des Präsidenten; Arion-Chor: (a) "Aus der Jugendzeit" (Radecke), (b) "Waldeinsamkeit" (L. Birseck) (Bariton-Solo, Edward E. Brändle), (c) "Im Winter" (Kremsner) (Dirigent, Herr L. Birseck); Festrede, Herr Geo. von Skal; Allgemeines Lied, "Unsere Gäste," C. Walden; Humoristischer Vortrag, "An alter Drahrer aus Virginien," A. Koenig; Allgemeines Lied, "Wiener Schnitzel," L. Birseck; Humoristischer Vortrag, "Eine Dame von Arion," O. Buchheister.

Owing to the late arrival of the steamer the proposed visits to Columbia University and to City Hall were deferred until the following day.

The 180 persons who comprise the organization include students of the University of Vienna, alumni, and a number of relatives of both. Ernst Kunzfeld is the musical leader of the society, and Dean Swoboda, of the University of Vienna, also accompanies it on the American tour.

Jane Noria, Rita Fornia, Riccardo Martin and Other Stars on Way to Mexico

Several principals in Max Rabinoff's Opera Company, which is to give a season in Mexico City from September 8 to October 8, arrived in New York on the *Kronprinz Wilhelm* Tuesday. The party included Jane Noria, Rita Fornia, Riccardo Martin, Vittorio Podesti, Dinah Gilly, Angelini Fornari, C. Nicoletti, Giulio Rossi, P. Audisio and a group of choristers and ballet dancers.

Count Centanini, Mme. Noria's husband, and formerly assistant to Giulio Gatti-Casazza at the Metropolitan, was also an arrival by the same steamer. He will devote his time entirely to the Pavlova-Mordkine tour this season.

Another group of singers sailed from Europe Saturday, August 20, on *La Lorraine*. The other members of the cast have been assembled in New York for more than a week, and the greater part of the chorus has been in rehearsal for three weeks.



GRACIA RICARDO

American Soprano, Who Will Follow Her Triumphs in Europe by a Tour of Her Own Country Next Season (See page 22)

Mme. Bressler-Gianoli Engaged for the Chicago Opera Company

According to the *New York Times* the names of Mmes. Bressler-Gianoli and Karotowitz have been added to the Chicago Opera Company. Mme. Karotowitz is a Russian dramatic soprano from Warsaw. Mme. Bressler-Gianoli is well known in New York through her performances of *Carmen* at the Manhattan Opera House. She sang in this opera nearly twenty times in the first season of that house and attained so much success here in this rôle that she scarcely sang any other. In Europe she is known for her *Orfeo* and *Brangäne*.

The Metropolitan Opera Company has abandoned the idea of producing Nougues' opera "Quo Vadis," but this will be given by the Chicago Opera Company, as will Saint-Saëns's opera "Henri VIII," which once was promised by Conried and which has just been revived at the Paris Opéra. There is a possibility that the company may produce Victor Herbert's "Natoma," which

was written for the Manhattan Opera House.

A novelty has been added to the list of works to be performed at the Metropolitan Opera House this year. It is called "L'Oracolo." It is an Italian opera based upon the play "The Cat and the Cherub." It is in one act, and it is intended to vary the monotony of the eternal conjunction of "Pagliacci" and "Cavalleria Rusticana."

Quinlan and Beecham Separate

A. F. Adams, American resident manager of the Quinlan International Musical Agency, announced to *MUSICAL AMERICA* this week that the relations which have existed between Thomas Beecham, director of the Beecham opera interests in London, and Thomas Quinlan, the manager, have been severed by mutual agreement. Mr. Adams declared that the business of the agency had grown to such proportions that it was impossible to continue the management of Mr. Beecham's operatic enterprises.

MELBA HERE EARLY FOR CONCERT TOUR

**Diva Will Also Appear in Opera
in New York, Chicago and
Philadelphia**

Mme. Nellie Melba bade defiance to prima donna conventionality last week by arriving in New York in the middle of August, instead of in November or December. Established customs change rapidly in these days, however, and there is even a possibility that in some future year the operatic star may remain on this side of the water the whole Summer through.

The Australian soprano, at any rate, appeared not at all concerned over her arrival in America at so unearthly a time of the year, and was in the very best of spirits when she disembarked from the *Campania* in company with her protégé, Ada Sassoli, the harpist. It was some time before she could be induced to talk about her singing and her future plans, for she was much concerned about a certain copper cylinder containing \$25 which she had set adrift when the *Campania* was one day out from England. Into the cylinder she had also placed a note offering a reward for its delivery to a certain address in London.

The diva, it appears, sang in England up to the very moment of her departure. And at present she is looking forward to fulfilling some important engagements in this country.

"I am going up to Halifax after a week's rest in Philadelphia," she declared. "There I shall sing in concert. I make my first appearance in New York with the Boston Symphony Orchestra, at Carnegie Hall, on the afternoon of November 12. I shall sing with that orchestra in Baltimore and Philadelphia during the same week. On November 17 I shall sing at the Metropolitan, where I shall make four appearances, the last one being on December 16, the day before my departure for Europe. I shall also sing four performances in Chicago. The rôles in which I expect to appear are *Gilda*, *Violetta*, *Mimi* and *Desdemona*. In Boston I am to sing as many as five times.

"After returning to Europe I am to make a short concert tour of Scotland and then appear a few times at Covent Garden."

The singer appeared happy when she learned that the Manhattan Opera House was not to be turned into a vaudeville theater, for she declared that its acoustic qualities were most admirable for musical purposes.

Asked if she was being paid \$4,000 a performance in this country she insisted that she was not, but "that she was getting as much as Mr. Hammerstein used to give her."

An interesting topic of her conversation was her prospective Australian tour as manager of an opera company.

"In just a year I am to take my company out there to let my countrymen hear some real opera. They have had opera of a sort before, but never of us. The repertoire is already decided upon. All the works will be sung in Italian. It includes 'Lohengrin,' 'Tannhäuser,' 'Bohème,' 'Tosca,' 'La Traviata,' 'Madama Butterfly,' 'Pagliacci,' 'Rigoletto,' 'Lucia,' 'Cavalleria Rusticana,' 'Faust.' Among those in the company will be the tenor, John McCormack."

Regarding the effect of the king's death upon the opera in London, Mme. Melba said that it had had none, for the simple reason that there were no social events going on, and people had to have somewhere to go. So they went to Covent Garden. "I hadn't been heard there in two years, and they were awfully good to me. I have never had a better reception, and the houses were packed."

During the trip across the singer had been the recipient of a wireless message from Baron Alfred Rothschild. It was nothing more serious than "business, just business," she asserted.

POPULAR CONCERTS AT OCEAN GROVE

New York Soloists Entertain Large
Audiences at Sea-Shore Resort
in New Jersey

OCEAN GROVE, N. J., Aug. 22.—Another of the popular concerts was given in the Auditorium last Monday, more than three thousand people being present. The artists were Myrtle Thornburg, soprano, of New York; Willis Marlowe Jones, tenor, of New York; Donald Chalmers, basso, of New York; Norma Sauter, violinist, of Brooklyn, and Clarence Reynolds, the official organist at Ocean Grove. Miss Thornburg has a rich, full, luscious voice of great power and beauty. Mr. Jones is a splendid tenor and was compelled to sing two encores. Mr. Chalmers is always a favorite at Ocean Grove, and his work is of the highest order. Miss Sauter is a member of the Aida Trumpet Quartet, but is also a fine violinist.

These popular concerts have been a great success from the start. The admission is only fifteen cents to any part of the house, main floor or gallery. They are not "15 cent concerts" by any means, but first class in every respect. It must be remembered that five thousand people at fifteen cents each makes \$750.00. Among those who have appeared here this season at these concerts may be mentioned Jeannette Fernandez, George Carre, Leon Rice, Alice Mertens, Minnie Castle Davis, and several others. Next season Mr. Morgan is going to make a special feature of these popular concerts, giving at least three or four a week during the entire season.

However, the one chief subject you hear discussed at Ocean Grove is that wonderful "Storm" as played on the organ by Clarence Reynolds. Every afternoon at 4.30 and about three times a week at 9.15 in the evening this has been going on all Summer and the crowds are getting larger and larger, until now the attendance averages two thousand. It is an every-day affair to see fifty automobiles in front of the Auditorium during the rendition of the "Storm." People are coming from all parts of the coast to hear it, while the excursionists by the thousands are here every day. The recitals through July were given by Mark Andrews, and were enjoyed by many thousands of music-loving people. Mr. Reynolds has been giving the recitals during August, and a more popular man has never been in Ocean Grove. His genial personality and his excellent musicianship have made him friends without number.

English Band to Tour Canada

LONDON, Aug. 18.—Members of the band of the Grenadier Guards sailed from England recently for a tour through Canada. It is likely that a military band from England will now tour Canada every year, though the War Office will not allow them to visit the United States.

Mr. Luckstone's Pupils Win Laurels in Europe

PARIS, FRANCE, Aug. 15.—Pupils of Isidor Luckstone have been scoring considerable success in Europe. One of those who have particularly distinguished themselves is Helen Allen Hunt, soprano, who has made a most profound impression on all those in Paris for whom she has sung. She has been complimented on her admir-

able singing and her perfect French diction by some of the most notable of the modern French composers. Another pupil who has done excellent work is John Chipman, a tenor, of Boston. His voice has developed admirably of late and he sings with much authority. Mr. Luckstone himself has been exceedingly busy with new pupils all Summer and has been obliged to remain in Paris.

MARION GREEN LIVING THE SIMPLE LIFE IN WABANINGO, MICHIGAN



CHICAGO, Aug. 22.—Marion Green, the handsome basso cantante, who made 57 important concert appearances last season, is spending his Summer in the secluded and picturesque region of Wabaningo, Mich., fishing, motor boating, and sun bathing with considerable vocalizing on the side. His new method of practising singing on the beach as Demosthenes did oratory with the aid of a few pebbles, he declares, is wonderfully telling and clarifying. This picture might indicate that he was trying it on his favorite dog; but he is merely making the dog syllabicate "Wa-ba-nin-go" as a real barking baritone. It is noticed that few local directors occupy a higher seat than Maestro Green during this training process. C. E. N.

Another Success for Frederic Martin

Another notable triumph was scored by Frederic Martin, the New York basso, on August 14, when he appeared at the seventh annual Music Festival in Monteagle, Tenn. Mr. Martin assumed the rôle of *Eli* in Costa's oratorio of that name, and by the beauty of his voice and the dramatic strength and fervor of his representation was received with a whirlwind of applause. His tones were found to lend themselves to the greatest variety of dramatic expression, and he sustained the rôle as few other basses in the whole country could have succeeded in doing. His work was one of the most remarkable features of the festival.

NEXT WORCESTER FESTIVAL PROGRAM

Mlle. Dimitrieff to Be the "Star"
of Concert Series—Five Pro-
grams Arranged

The fifty-third annual festival of the Worcester County Musical Association is to be held in Mechanics' Hall, Worcester, the week beginning Monday, September 26, and continuing through Friday, September 30. There will be five concerts and eight public rehearsals.

The works to be produced are "Omar Khayyam" (first part), as set to music by Granville Bantock, Wednesday night, September 28; Berlioz's "Faust," Thursday night, September 29, and artists' concert, Friday night, September 30. There will be symphony concerts Thursday and Friday afternoon, the festival pianist, Yolanda Mero, the young Hungarian artist, appearing Friday afternoon in a Liszt concerto.

The star of the festival is Mlle. Nina Dimitrieff, the Russian prima donna, who is to make her first American appearance at the Worcester festival, after which she will join the Metropolitan Opera Company forces. She is to sing *Marguerite*, in "Faust" Thursday night, and will also be heard artists' night. She is a protégée of the Italian Queen Helene, both of whom attended Smolnas Convent in St. Petersburg. Dimitrieff made her appearance as *Marguerite* in Italy. The other soloists already engaged are Berrick Von Norden, tenor; Margaret Keyes, contralto, and Frederick Weld, bass. Sixty-five pieces of the Boston Symphony Orchestra have been engaged under the direction of Gustave Strube. The festival conductor is Dr. Arthur Mees, who was scheduled to meet Granville Bantock in London August 15, and sailed for this country August 19.

LIZA LEHMANN'S TOUR

Composer and Her Party Will Arrive
October 1 from England

Mme. Liza Lehmann, the celebrated composer, and her English quartet, sail from England on the *St. Paul*, October 1. Immediately after their arrival here they start en tour, appearing in Rochester, Fredonia, Buffalo, Toronto, Detroit, Grand Rapids, Peoria, Bloomington, Danville, Salina, Lawrence, Kansas City, Omaha, Denver, Salt Lake, Missoula, Butte, Helena, Seattle, Vancouver, Victoria, Westminster, Olympia, San Francisco (three performances), Oakland, Los Angeles (three performances), Fresno, Riverside, San Diego, Sacramento, returning East via El Paso, San Antonio, Galveston, Houston, Mobile, Montgomery, Memphis, Atlanta, etc.

The week between Christmas and New Year they appear in Florida at Jacksonville, St. Augustine, Tampa, Ocala, Orlando, Palm Beach. Afterwards they return North and will give a recital in New York on January 12.

So many additional engagements have been offered Manager R. E. Johnston that he is trying to persuade Mme. Lehmann to remain in this country until January 25.

Christiaan Kriens' Symphonic Poem Played in Holland

SCHIEVENINGEN, HOLLAND, Aug. 6.—A new symphonic poem, entitled "Les Rois en Exile," by the talented New York composer, Christiaan Kriens, has just been performed at the Kursaal by the Berlin Phil-

harmonic Orchestra under the direction of Ernest Kunwald. The work, which is founded on a novel by Daudet, was received with enthusiasm and the composer was called to the platform many times. The composition is also to be heard shortly in Berlin and it is likely that Gustav Mahler will produce it at one of the Philharmonic concerts in New York this season. It is soon to be published by a noted French publishing house.

DANGER OF SENDING TOO MANY SOLOISTS FAR WEST

Musical Visitor in Chicago Echoes Views
Expressed by L. E. Behymer, of
Los Angeles

CHICAGO, Aug. 22.—In confirmation of an interesting interview with Impresario L. E. Behymer, of Los Angeles, published last week in *MUSICAL AMERICA*, a prominent musical visitor here made the statement that the Pacific Coast was likely to be overrun with musical artists.

He remarked: "The agencies in the East are too frequently inclined to make mistakes by sending more artists to the Pacific Coast than the music public will willingly support. The result of this has been to give more artists than can be profitably patronized. Consequently, a good many of them may expect to attract comparatively small audiences."

"Up to date this season there have already appeared ten artists who have given upwards of fifty concerts in the neighborhood of San Francisco. These are outside people, and naturally are not included in the local affairs."

"Under such conditions it is well nigh impossible for the comparatively limited musical public to encourage the artists of big caliber commensurate with their merits. At a liberal estimate I should say during the season ten artists would be enough to send to the Pacific Coast, but if three times that number of musical attractions expect to succeed, they are liable to disappointment."

C. E. N.

WITH DAMROSCH'S ORCHESTRA

Mae Doelling, Pianist, a Satisfactory
Soloist at Ravinia Park

CHICAGO, Aug. 22.—The artistic factor in the concert given by Walter Damrosch and the New York Symphony Orchestra last Thursday evening at Ravinia Park was Mae Doelling, a local pianist, who brought forward a surprisingly brilliant technic to illustrate the Wieniawski concerto. This difficult work is full of brilliant and delicate effects, and is intricate with heavy chords which must be taken cleanly and clearly and likewise given solidly for the value of contrast.

Miss Doelling, already known as a good pianist, surprised by the facility with which she played the first movement, all of its intricate arpeggios being given with a singing quality of tone particularly pleasing. The soloist, it might be said, was rather better than the orchestra. But Miss Doelling's entrances were so well studied that she compelled good ensemble work in her accompaniment. C. E. N.

Nicoline Zedeler Arrives from Europe

Nicoline Zedeler, the young violinist and protégé of Theodore Spiering, of the New York Philharmonic, arrived from Europe on the *Nieuw Amsterdam* on Monday. She is to tour the world as violin soloist with Sousa's band.

Henri Février, composer of "Monna Vanna," is the latest musician to be made a chevalier of the Legion of Honor.

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PICTURESQUE MEMORIAL TO MacDOWELL'S MEMORY AT PETERBOROUGH, N. H.

Five-Days' Festival, in Which Natives and Summer Visitors Participate, Attracts Artists and Celebrities from All Parts of America and Europe—MacDowell's Music Adapted to Historical Pageant



Depicting a Scene in the Irish Village Before the "Departure for America"

By BERENICE THOMPSON.

PETERBOROUGH, N. H., Aug. 20.—"Even the newsboys whistle master-songs in the streets," said in proof of the musical atmosphere of Wiesbaden, has applied equally to Peterborough this week. I heard children at play, a seven-year-old mounting his bicycle, and a nine-year-old boy in the woods whistling snatches of Edward A. MacDowell's music adapted for the big historical pageant which has enthralled the town and surrounding country ever since last Tuesday.

A five-day festival, with intervening rest periods to separate the work days, is the ambitious project with which this little burg has been wrestling for many weeks. Rehearsals morning, afternoon and night have been the daily routine of the townsmen all summer; and, verily, the peasant in Oberammergau could hardly be more enthusiastic or loyal in his devotion to an artistic ideal.

The pageant appears to have had for its threefold object the stimulation of interest in the local MacDowell Choral Society, a mixed chorus of seventy-five members directed by H. Brooks Day; the commemoration of the death of Edward MacDowell, whose grave is in Peterborough, through the application of his music to an historical representation of local events; and, paramount over all, the emphasizing, proclaiming of the noble work which the MacDowell Memorial Association is accomplishing at Peterborough.

In accordance with Mr. MacDowell's ardent desire, the house and grounds where he wrote nearly all of his later compositions have been dedicated to the rising

generation of artists. Here, for the second Summer, there is located a colony of workers in all branches of art, whether painting, music, sculpture, *belles lettres*. They are not pupils, but students who have passed beyond the class-room stage, and have partly if not actually "arrived." Here they enjoy the environment which inspired MacDowell, work in log cabin studios fashioned after his own in the pine woods, and

Loew, soprano; Ethel Aldrich, contralto; Emily Beatz, professional actress and mezzo-soprano; Miss A. Z. Bartholemew, soprano; Grace Wills, pianist and soprano, all from New York, and many of them pupils of Mrs. Elizabeth Clark-Sleight, sang important solo parts, as did also Mrs. Marion E. Knight, soprano, Frank Barker, tenor, of Boston, and Mabel Shattuck, soprano, and Fred Woollet, tenor,

mann Hagedorn, author of "The Witch," which was produced at the New Theater last season, wrote lyrics which were poetical and harmonious with the MacDowell music, to which they were wedded in chorus and solo numbers. He was also the bridegroom in the Colonial wedding scene.

A Harvard junior, Chalmers Clifton, orchestrated the music and conducted the orchestra of forty pieces. He directs the orchestra at Harvard. To the influence of the Cincinnati Conservatory of Music, Carl Baermann, and especially Chevalier Tirindelli, he attributes much of his early progress.

The chorus had been trained by H. Brooks Day, director of the choir at St. Luke's Church, Brooklyn, and Brooklyn correspondent of *MUSICAL AMERICA*. This chorus was placed with the orchestra so as to be obscured by means of pine branches from the view of the spectators, at the extreme front of the sunken stage. The amphitheater, heaven-domed, is formed by a clearing in the midst of a hilly forest, the tall pines rising like walls on either side, and the open back of the stage plateau facing a superb natural vista, in the center of which Mount Monadnock rises in stately grandeur.

The pageant was an epitome of Edward MacDowell's theories in art, which have placed his name in the foreground of American musical achievement. And just as Richard Wagner was the standard-bearer of a great art movement in Germany, so MacDowell will be viewed when our own musical history shall be written—the leader of a school of greater scope and importance than any which have gone before him in the Western hemisphere.

The historical scenes, all traditionally correct in costume and action, were, many of them, adapted to MacDowell's music,

[Continued on page 27.]



From the Left: H. Brooks Day, Who Conducts the MacDowell Choral Society; Herman Hagedorn, Who Wrote the Lyrics; Chalmers Clifton, Who Orchestrated MacDowell's Music for the Pageant, and Prof. George P. Baker, Master of the Pageant and Author of the Book.

get close to nature. Here, too, they find the isolation for effective art work with never a material care to worry them or distract their attention.

These art students and a few others took some of the most important parts in the pageant. Gwendolyn Valentine, with the Fritz Scheff company, and formerly with Julia Marlowe, took charge of the dances and furnished two of the most delightful episodes of the entertainment with her own; Achsa Barlow, of New York, illustrated the programs and was "property man"; Anna

both of Peterborough; Mr. Albert Jagger, tenor, one of the visiting students, contributed a remarkably fine whistling episode, and Margaret Seccomb, of the New Theater company, Miss Kendall and Miss Beatz were prominent in acting features.

There were about 200 performers and some of them assumed many different characters. Prof. George P. Baker, who has the chair of dramatic literature at Harvard, wrote the book and was master of the pageant. Yet he did not hesitate to take active part in several of the scenes. Her-



Scene from the MacDowell Pageant, Representing the Settlers Giving Thanks After Landing

BOSTON ORGANIST CLIMBING SWISS MOUNTAINS



John Hermann Loud (standing without a stick) and His Party Near Interlaken, Switzerland

BOSTON, MASS., Aug. 22.—John Hermann Loud, the concert organist, is making an extended tour of Europe this Summer in company with a party of musicians and music-lovers, and during the trip has been delivering a number of lectures in connection with recitals in the various musical centers of Europe. The picture was taken at the base of the upper

Grindelwald Glacier, near Interlaken, Switzerland, August 4. Mr. Loud is seen standing in the center and is the only one of the party not carrying a climbing stick. Mr. Loud remarked that he is not feeble enough to require one. He reports an enjoyable trip in every particular in spite of the bad weather in some of the places visited. D. L. L.

HAILED AS WULLNER'S SUCCESSOR

Reinhold von Warlich to Occupy Unique Position Among Visiting Concert Artists Next Season

Now that it is a settled fact that Dr. Wüllner will not return to America for the next two seasons, the thousands of admirers which his great art created naturally look for some singer to succeed him in that field which he made so peculiarly his own.

Singularly enough, last season on the only occasion on which Reinhold von Warlich, the young Russian basso, sang in public one of the most prominent critics in New York at once instituted comparisons between Wüllner and von Warlich, comparing and contrasting their respective art phases, their skill in program making, voice, gesture, interpretation, and the very evident feeling which both exhibited for the true inner spirit of the song as given in the words of the poet.

Manager M. H. Hansen naturally came to the conclusion that there is no logical

successor to the great German *lieder* singer to-day save von Warlich. Both men are actuated by the same spirit of devotion to a great art, both men possess unusual powers of delineation, of impressing an audience with what they themselves conceive to be the spirit, the essence of the song.

The younger singer, von Warlich, however, brings to the concert stage an unusual equipment. Born a Russian (his father is the Intendant of Music at the Imperial Court of St. Petersburg) his education was conducted in France, America, Germany and Italy; and he speaks the languages of these countries with ease and fluency. Moreover, he is intimately familiar with the everyday life and modes of thought of these peoples, their music, their art and literature.

In Germany von Warlich appeared in opera with signal success, but after a few years, finding the rôles allotted to the basso to be limited in scope and opportunity, he

preferred the wider field of the concert stage.

Drawing upon his extremely liberal knowledge of many countries Mr. von Warlich is at present engaged upon a program scheme for next season. Although critics have compared him with Dr. Wüllner in interpretation, Mr. von Warlich does not by any means intend to confine himself to German songs, although he sings many of those that the elder man made famous. His researches among the old English, Scotch, French and German ballads have brought to light many treasures that were forgotten, numbers of songs that have never been heard here before, and for several weeks the entire staff of Grove's Dictionary assisted in the search for those gems of song.

In all the languages which he sings and speaks Reinhold von Warlich's diction has been the subject of keen comment. His faculty of coloring the voice to suit the emotion, his phrasing, choice of emphasis and instinct for the dramatic, make each number on the program a vivid incident, almost an experience in which both singer and audience share alike.

GRASSE AT SIASCONSET

New York Violinist Entertains Summer Colonists with Recital

Edwin Grasse, the violinist, scored an emphatic success at a concert given recently at Siasconset, Mass., where he is spending his vacation. Mr. Grasse was accompanied at the piano by his father, Dr. Louis Grasse. According to local reports, there was an enthusiastic outburst of applause after he had played his first number, and it steadily grew in volume as he proceeded. This is in itself a noteworthy fact, as Siasconset numbers many of the most discriminating and critical musicians among its Summer populace. The program on this occasion comprised Wieniawski's arrangement of the familiar Rubinstein "Romance," a "Scherzo" by Wieniawski, and Mr. Grasse's own delightful "Wave Play," which has now become a fixture in the repertoire of some of the leading violinists of the world. He played all of these works by flawless purity of tone, impeccable intonation, technical dexterity and a wealth of feeling. He was compelled to add an encore, and played Dvôrák's "Humoresque," giving a highly original and unhackneyed but none the less thoroughly poetical interpretation.

MacDOWELL CHORUS SINGS

H. Brooks Day Directs Concert Given After Peterborough Pageant

PETERBOROUGH, N. H., Aug. 18.—A concert under the direction of H. Brooks Day, given at the Town Hall, Peterborough, N. H., last evening, drew out an audience which filled every seat, and was enthusiastic in its demonstrations of approval. The MacDowell Choral Club, which has been singing at the Pageant this week, gave Sterndale Bennett's cantata, "The May Queen," and Mr. Day's own composition, "The Sirens." The soloists were Master Charles Francis Smith, Mrs. L. A. Wilson, Mrs. E. C. Sleight and Anna Loew, sopranos; Ethel Aldrich, contralto; Charles D. Vickers, tenor, and William Nye, bass. Marie Nichols, the violinist, gave two groups of solos, being encored after each. B. T.

A. F. Thiele Predicts Fine Musical Season for Dayton, O.

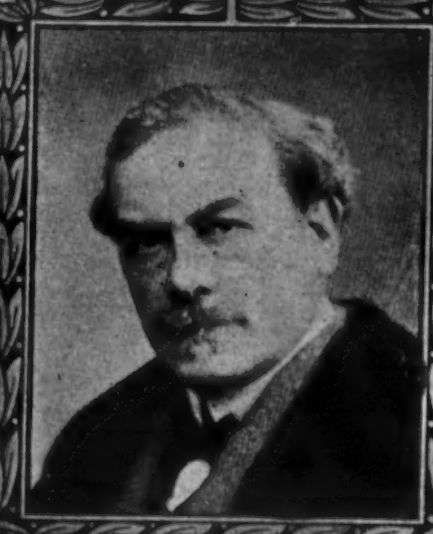
A. F. Thiele, music editor of the Dayton, O., *Journal*, and manager of the principal musical events in that city, was in New York this week combining pleasure and business. Mr. Thiele has not yet completed his concert plans for the next season, but expresses the belief that Dayton will have a most prosperous and interesting season. Leroy Tebb, the Dayton choral director, and president of the Ohio State Music Teachers' Association, and Oley Speaks, the Columbus composer and local correspondent of *MUSICAL AMERICA*, are other prominent Ohio musicians in New York this week.

Raymond Lee, the boy soprano, has been engaged to sing shortly at Tali Esen Morgan's Ocean Grove Festival and possibly at a later concert at that resort. He also expects to be vice-president of the Junior International Art Society of New York this fall.

OHIO PIANIST WHO
LOST HIS LIFE WHILE
CYCLING IN AUSTRIA

THE LATE RALPH E. PLUMER

WOOSTER, O., Aug. 22.—The body of Ralph E. Plumer, the American pianist who was killed in a bicycle accident in Southern Austria on July 15, as reported in *MUSICAL AMERICA* at the time, was buried in his native town, Wooster, early this month. Plumer was born in 1884, and graduated from the Wooster University Conservatory in 1906, being then a proficient pianist and organist. During the following season he was accompanist for Leonora Jackson, and later went to Berlin and Vienna for further study, working with Frank La Forge and Leschetizky. With the latter he worked for three years, and was esteemed by him as one of his finest pupils. Indeed, it is said that the aged master made him play for outsiders more than any other of his pupils. Plumer was well known in American circles of Berlin and Vienna.



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BOHEMIAN CLUB'S MUSIC-DRAMA MAKES DEEP IMPRESSION

David Bispham Assists in Making "High Jinks" Performance a Notable One—Play Deals with Primitive Man—W. J. McCoy's Music Proves Worthy of High Standard Maintained in Past Years

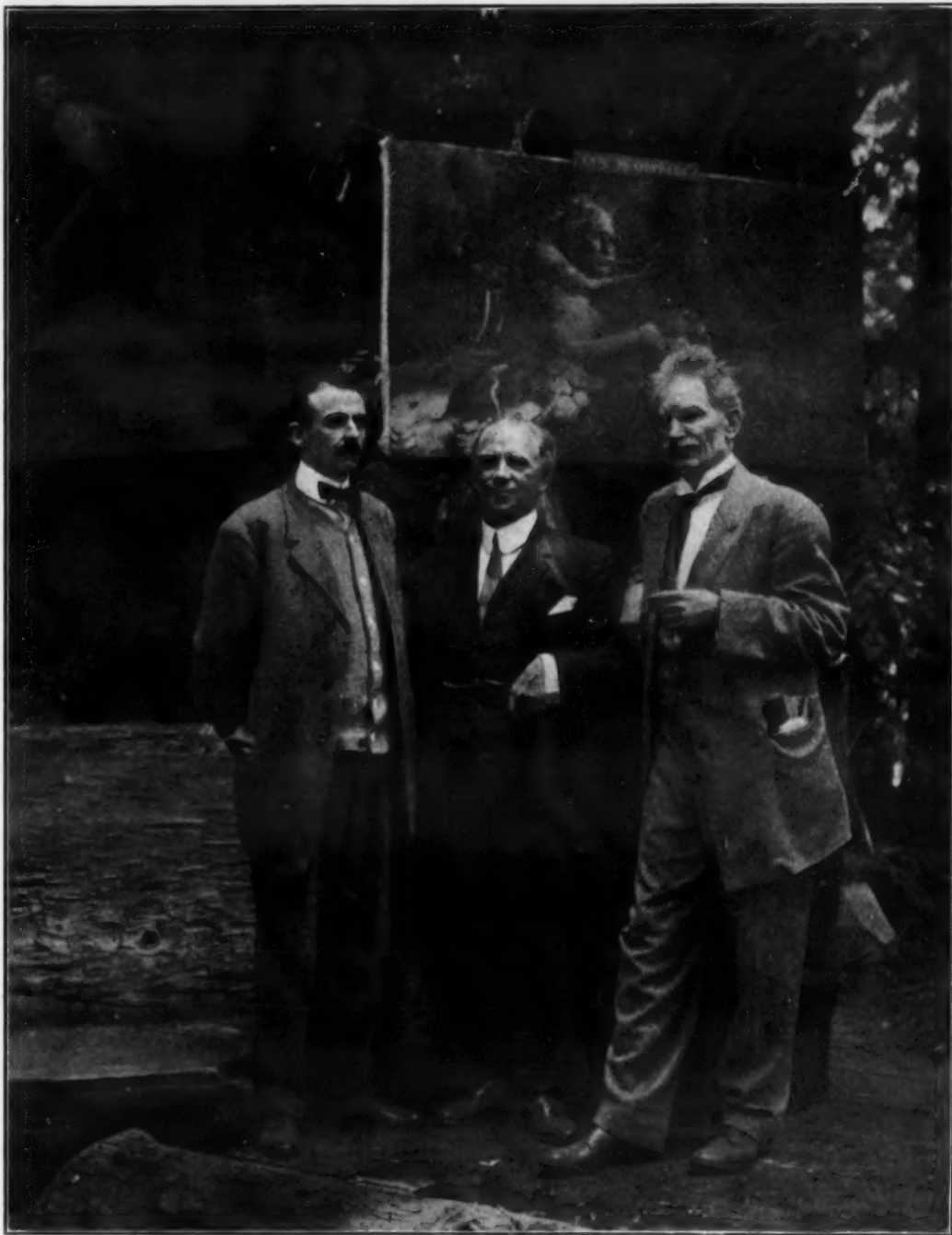
SAN FRANCISCO, Aug. 17.—The night of August 6 witnessed the performance of "The Cave Man," the thirty-third Midsummer High Jinks of the Bohemian Club of San Francisco, at the Bohemian Redwood Grove, Sonoma County, California.

The poem of "The Cave Man" was written by Charles K. Field and the music by William J. McCoy, whose great success in his earlier Jinks play, "The Hamadryad," is already history. The forest play this season was made notable also by the fact that David Bispham was called in to create the title rôle.

The play itself treats of primitive man; of the discovery of fire, and the remote beginnings which led to modern civilization. The success of "The Cave Man" was instantaneous, and it took its rank immediately among the greatest of the Jinks plays yet written. Mr. McCoy undertook the composition of the music on short notice, and made many sacrifices to accomplish it in time. The most glowing accounts of the play, with its music, and of the performance, have come from those who were present, including Henry Hadley, who was present at the Bohemian Club festival this year for the first time, and who wrote that the whole affair exceeded his wildest expectations. The cast was as follows:

Broken Foot, Henry A. Melvin; Scar Face, Waldemar Young; Short Legs, Spencer Grant; Fish Eyes, Orrin A. Wilson; Wolf Skin, Frank P. Deering; Long Arm, David Bispham; One Eye, Harry A. Russell; Singing Bird, Richard Hotelling; The Man-Beast, Amedee Joullin; The Woman's Voice, Wyndham Medcraft. Cave men, women and children. Scene, A sequoia forest. Time, From dawn till midnight, about fifty thousand years ago. Persons in the epilogue: First Voice, Vail Bakewell; Second Voice, Edward H. Hamilton; The Master, Frederick J. Koster; Choir of Spiritual Voices; Chorus of Mankind; Shepherds, Farmers, Warriors and Philosophers.

David Bispham's work as the *Cave Man*, combining his several powers as actor, narrator and singer, was magnificent, and Melvin, Young and Hotelling were quite up to their well-known high standard. In fact, the drama was evenly played throughout. There were many difficulties of stagecraft to overcome. The song of the *Cave Maid* (a boy's voice) and that of the Star were so far away from the director's stand, the singer of the latter being twenty feet higher than the last level above, that Mr. McCoy, directing, could not see nor hear them. The difficulties were overcome by telephones at the ear of both the director and the



Charles K. Field, Author; David Bispham, the Baritone, and William J. McCoy, Composer. Three Leading Figures in This Year's Performance of the Bohemian Club of San Francisco

singers, the latter being in utter darkness. The celestial choir, composed of fifteen voices, was several hundred feet away from the stage proper, and sounded exquisitely. Mr. Bispham's singing of the Flint Song was one of the great features of "The Cave Man," and he made tremendous effect with it. Mr. Bispham was himself vastly impressed with the wonder of these performances and their settings. He has called them "impressive to the last degree," and has said that from the intense interest shown by the clever members of the club, poets, novelists, musicians, artists, he looks

for world-famous masterpieces to be produced on the noble hillside in the grove.

At the Sunday morning concert in the grove, which always follows the drama, the program was as follows:

Overture, "In Bohemia," Henry Hadley (conducted by the Composer); Prelude, "St. Patrick at Tara" (Grove Play, 1909), Wallace A. Sabin (conducted by the Composer); Suite for String Orchestra, Arthur Foote, (a) Prelude, (b) Pizzicato and adagio; Italian Suite: (a) Tarantella, (b) Scherzo, Theo. Bendix; Suite De Ballet: (a) Allegro-Capriccio, (b) Valse Lento, (c) Polka pizzicato, (d) Adagio-Presto, Herman Perlé; selections from *The Cave Man* (Grove Play, 1910), W. J. McCoy (conducted by the Composer).

Dan Beddoe Sings in Colorado

COLORADO SPRINGS, COL., Aug. 22.—Dan Beddoe, the tenor, appeared last week at a musicale given by Mr. and Mrs. Henry Howard Brown, at the Broadmoor Casino, Colorado Springs, Col. Mr. Beddoe was in admirable vocal form, and created a sensation by his magnificent singing. His numbers consisted of the air "Lend Me Your Aid" from Gounod's "Queen of Sheba" and four old English songs by Eric Coates. He gave the Gounod air with fine breadth of style, and the English songs with great beauty of tone and deep feeling.

Rochester's Concert Series Planned

ROCHESTER, N. Y., Aug. 22.—Rochester music-lovers are promised a series of excellent concerts this year. Song recitals by Mme. Sembrich and Mme. Schumann-Heink, Herbert Witherspoon, assisted by Autumn Hall, violinist, will be followed on November 11 by the violinist Francis Macmillen. December 8 will bring the noted Philharmonic Orchestra of New York, under Gustav Mahler. Others in the series include an appearance of Alessandro Bonci, the New York Symphony Orchestra, Mme. Gadski in recital, and on March 6, to close the series, Adolphe Borchard and Boris Hambourg in a joint recital.

Mrs. Hall McAllister, of Boston, gave one of her musicales at the residence of Mrs. Oliver Ames, at Prides Crossing last week.

MILWAUKEE SCHOOLS READY FOR OPENING

Conservatories and Independent Teachers of Music Announce Their Plans

MILWAUKEE, WIS., Aug. 22.—Preparations have been commenced in Milwaukee and throughout Wisconsin by the various conservatories, academies and schools for the coming school year, which promises to be an unusually successful one in the music departments of the different institutions.

The Wisconsin College of Music, No. 811 Grand avenue, Milwaukee, under the direction of Hans Bruening, has a faculty of fifty teachers teaching all branches of music and dramatic art. The Fall term will begin September 12. Seventy-five students have been graduated from this college during the past three years, and its practice recitals, held every Saturday, have become very popular among Milwaukeeans.

The Schenuit Conservatory of Music, Alhambra Building, Grand avenue, Milwaukee, is one of the oldest and most popular musical institutions of the city. The annual exhibition concerts, given under the direction of the faculty members, have become a musical feature in Milwaukee.

Ripon College of Music, Ripon, Wis., directed by Elizabeth Battle Bintliff, is an established school of recognized merit, having a special two years' course for supervisors of music in the public schools. Its students are given all the advantages of a regular college life.

Frank Tileston Smith, No. 211 Alhambra Building, Grand avenue, Milwaukee, is a vocal teacher, who recently came from Boston. Meyer's School of Music, No. 311 Alhambra Building, is conducted by W. J. L. Meyer, organist and choirmaster of St. Patrick's Church, and musical director of the Catholic Choral Club. Charles R. Zeitz, teacher of piano, violin and harmony, No. 883 Second street, began his musical studies in Milwaukee, but later studied at the Stern Conservatory, Berlin, Germany.

Iva Bigelow Weaver, soprano, teacher of voice, opens her studio, No. 61 Mack Block, on September 5. Miss S. G. Calmer-ton, teacher of piano, has a studio at No. 1422 State street. Miss M. A. Overhiser teaches pianoforte at No. 2010 Cedar street. M. N. S.

Mme. Olitzka Sings to Large Audience at Ocean Grove

OCEAN GROVE, N. J., Aug. 22.—Mme. Rosa Olitzka, prima donna contralto, who has appeared with many of the noted operatic organizations in this country and Europe, gave a song recital to a large audience in the Auditorium. A full report of the concert will appear in the next issue of MUSICAL AMERICA.

Harriet Behnée Goes to Europe

Harriet Behnée, formerly one of Henry W. Savage's prima donnas, and who has been singing with success in Europe for several years, sailed from New York on Tuesday to fill operatic engagements abroad. Mme. Behnée spent July and August in Detroit.

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Marc Lagen announces that the Western tournee of H. Evan Williams, the tenor, will be the biggest, from a financial standpoint, which that artist has ever had in that section. Among the recent engagements booked for Mr. Williams are two in Kansas City, Mo., and Denver, Col., in which cities he will appear in March 1911. Mr. Williams at present is Summering in Michigan, where he is taking a much needed rest after his European trip.

To Present Neapolitan Folk Songs

Edith Sterling Nichols will return to America in the Fall, after numerous appearances in Europe. Miss Nichols makes a specialty of Neapolitan folk songs in costume, giving them not only in historical

sequence, but going from the most serious to the lightest mood, and winding up with some of the very amusing and pleasant folk songs heard all over the world on the highest class vaudeville stage. Miss Nichols gives her songs in original costumes, which she gathered during her seven years' sojourn in the musical metropolis of the South.

The Schubert Male Quartet of Buffalo will be reorganized for the coming season. Edward D. Bollinger will fill the position of second tenor and will also direct the quartet. Charles W. Gill, also of Buffalo, has been engaged as baritone. Charles C. Leech, first tenor and reader, and Fred P. Barker, bass, will continue to be with the quartet. Mr. Leech will assume the business management of the organization.

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BOSTON MUSICIANS BACK FROM EUROPE

Mrs. Helen Allen Hunt and Mrs. A. T. Fuller Among the Early Arrivals

Boston, Mass., Aug. 22.—Among the early arrivals of musical people from Europe are Mrs. Helen Allen Hunt, the contralto, and Mrs. Alvin T. Fuller, who was Viola Davenport, who came in on the *Saxonia* a week ago Thursday.

Mrs. Fuller possesses a lyric soprano voice of unusual beauty and is well remembered for her exceptionally artistic performances with the Boston Opera Company following her debut in "Lakmé" the first of last season. Mrs. Fuller left for Europe immediately after the close of the opera season and was joined later by Mr. Fuller and his mother and sister. The wedding took place in Paris July 12 and the best man was Paul Bourillon, the tenor, who was also a member of the Boston Opera Company last season. Following the wedding Mr. and Mrs. Fuller made a motor trip through the Chateau district of France. They will live in Boston, where Mr. Fuller is a prominent business man and Mrs. Fuller plans to continue her professional career, which has already given so much promise of a brilliant future.

Mrs. Hunt returned after two months in Europe, during which, in company with several American singers, she spent some time at the Paris studios of Isidore Luckstone. She secured several new French



Mrs. A. T. Fuller (formerly Viola Davenport), Mr. Fuller and Helen Allen Hunt

songs which she will give at her recital in Boston early in November. She has some excellent engagements for concerts and recitals already booked and will open her studios in the Pierce Building for teaching in October.

The picture shows Mrs. Fuller on the left, Mr. Fuller standing in the center and Mrs. Hunt on the right, and was snapped on board the *Saxonia* one day during the voyage by the *MUSICAL AMERICA* representative. D. L. L.

Lawrence College Conservatory Announces Courses for the Season

APPLETON, Wis., Aug. 22.—The Conservatory of Music of Lawrence College, this city, under the direction of Dr. William Harper, has announced several innovations for the coming year.

It maintains a four-year course, the conduct of classes, discipline, examination,

theory and practice, all being modeled on the practice of the College of Liberal Arts. The candidate for graduation pursues two years of harmony, counterpoint, and analysis; one year of musical history, and must be able to render a comprehensive program. The degree of musical bachelor requires, in addition, musical form, and a public performance of virtuosos literature. A teacher's certificate course is also given

for students who find it necessary to teach before completing the course. The requirements are junior technic, one year of harmony and ear training, one term of history, and two terms of teacher's training. M. N. S.

PAUL STOYE PLAYS AT CHICAGO UNIVERSITY

Pianist Assisted by Mrs. Sarah Sherman-Maxon in Program Presented in Mandel Hall

CHICAGO, Aug. 22.—The last but one of the concerts in the Chicago University series took place last Tuesday evening, in Mandel Hall, and was interesting in the fact that so much enthusiasm could be stirred up over the favorites of ages ago that appear a bit theatrical according to present-day estimates. Paul Stoye, a pianist with tropic temperament and ideas to spare, seemed to please the audience immensely, and dashed through a series of selections in a style that made the old compositions appear quite new and brilliant.

When he opened up with an original arrangement of Schubert's "The Storm" it was pervaded by a briskness of atmosphere that was fetching. In order to appease the enthusiastic recallers he subsequently played a concert waltz of his own making. Later he played Liszt's "Gondoliera" and Chopin's Etude in E in such subtle and poetic fashion that one could hardly recognize the same player who had stirred up "The Storm" so mightily. The Bach Chromatic Fantasy and Fugue was also unusually well given, but the Chopin Scherzo in B Minor was somewhat uneven, likewise the Brahms Ballad. However, the audience was thoroughly enthusiastic, and recalled the player time and again.

The associate artist at this concert was Mrs. Sarah Sherman-Maxon, a delightful contralto, who stands well in the esteem of this public, and gave good reasons for the same through her fine diction, attractive poise, and really good musicianship. She had selected seasonable songs, and gave them delightfully. Gordon Campbell provided excellent accompaniments. C. E. N.

A new musical institution of importance is the College of Musicians of Los Angeles, Cal., of which Dr. Hulbert Fuller is director. The work of its pupils has up to the present spoken highly for the quality of teaching offered. The faculty includes J. Homer Grunn, a pupil of Emil Liebling, who has charge of the piano department; Edwin House, who has had wide experience on the operatic and concert stage, at the head of the vocal department; Ralph Wylie, a pupil of Joachim and Halir, who teaches violin, theory and history, and Axel Simonsen, a pupil of Becker, who teaches cello.

PITTSBURG WELCOMES A DIVA'S PROTEGEE

Pauline Donnan, Discovered by Schumann-Heink, Engaged by a Local Church

PITTSBURG, PA., Aug. 22.—Pauline Donnan, of Joplin, Mo., a new soprano to Pittsburghers and also a new find, has been engaged to sing at Christ M. E. Church. The young singer will make her initial appearance before a Pittsburgh audience to-morrow night, when she will appear as soloist with the Pittsburgh Festival Orchestra which closes the season this week.

It was Mme. Schumann-Heink who helped to discover Miss Donnan. After studying for several years in America the great prima donna advised Miss Donnan to go abroad to complete her musical education. She took her advice and for the last three years has been singing under the best masters of the old world and enjoyed the honor of being the only pupil of Mlle. Alice Verlet, the great French prima donna.

Nicholas Laucella, the first flutist of the New York Philharmonic Orchestra, created somewhat of a musical sensation in Pittsburgh last Thursday night when he appeared as the soloist of the Pittsburgh Festival Orchestra. He came to Pittsburgh as the guest of John Liggett, Jr., a wealthy Pittsburgher and a man who takes much interest in the Pittsburgh Philharmonic Society. Laucella's numbers included a Fantaisie Brillante on airs from "Carmen" with orchestral accompaniment and of his own arranging, and Boehm's variations on the "Swiss Boy" and several encores. Most of his hearers did not know the possibilities of the flute as a solo instrument and his playing caused somewhat of a furore. The playing of the "Ave Maria" from "Cavalleria Rusticana" was a revelation, for he played it unaccompanied according to his own arrangement. Laucella was formerly a member of the Pittsburgh Orchestra.

The Philharmonic Society expects to begin rehearsals the latter part of next month. Hans Zwickey will conduct, succeeding Luigi von Kunits, who founded the society prior to his departure to Vienna. E. C. S.

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Dear MUSICAL AMERICA:

What do you think of a musician who kills himself because he is too small? That is what happened to a New York drummer (presumably not commercial) who was playing in a band at Lewiston, Pa. He left a letter containing fifty dollars to be sent to his father in South America and the information that he had taken his life rather than make sport for his fellow musicians through his diminutive stature. His name was Virgile Sinna, surely a name sufficiently distinguished to form the foundation of a considerable character, if not actual fame—that is, if fame be within the reach of a drummer.

I fear that Sinna was not a thinker, perhaps not even a reader. Had he sent his soul out into the infinite, or even his wits out into the world, he would have discovered that there are some pretty considerable men of very inconsiderable stature, one of the very greatest of them, in fact, a fellow musician. If I had been Sinna I would have adorned my room with life-sized statues of Wagner and Napoleon. I would then have invited in all my jeering fellow musicians, receiving them from a position between the statues of these two little big men, and gloated over the fact that they were no bigger than I was. I am afraid Sinna was not resourceful. He had a magnificent opportunity for advertising right in his hands and did not grasp it.

It has always been a sore point with me that I am just an ordinary-sized fellow, neither big nor small. I have often wished that I was big in order to make a striking impression in the sight of the world, or small, to prove the grandeur of my mentality despite the disadvantage of stature.

Sinna should not have allowed himself to become a ridiculous figure. It certainly is a misfortune to be in a position to be envied and not to know it.

Senator Heyburn, of Idaho, very likely considers himself a great man. He may even be worrying nights as to why he is not broadly recognized as a great man. If instead of being satisfied with himself he would read the lives of some men who are really great, he might waken from his dream and realize that there are horizons bigger than his.

Senator Heyburn was at a Republican banquet recently, and, as you may have seen in the papers, when the band came to Dixie in a potpourri of American airs, he strode over to the musicians and ordered them to stop, saying that they wanted to hear no such tune on that occasion.

It may be that this action is to be regarded as something bold and striking and masterly, something worthy of a real man of action who will let no wrong endure for a moment without checking it. Still, I recommend that he read the lives of great men. In doing this he will probably run across Abraham Lincoln sooner or later. He may even run across the anecdote of Lincoln receiving congratulations at the White House upon the news of Lee's surrender. A considerable number of people had gathered to offer congratulations to the President. In his acknowledgment President Lincoln said that as General Lee had surrendered he supposed that included the music, and as the Southerners had some music which he had always enjoyed he took it for granted that the music now belonged to them all; and he thereupon called upon the band to play Dixie.

There is no doubt of Dixie's having been surrendered by Lee, for there is no real American for North to South that does

not consider it his own property; which remark might be interpreted as an intimation that there may be some sense in which the Senator from Idaho is not to be regarded as a real American.

E. H. J., of New York, must be a joker. That is to say, if he is not an idiot he must certainly be a wag. To suggest in one brief paragraph the readjustment of the musical firmament as if it could be done by a mere turn of the hand certainly bespeaks one not in the common run of men. Here is what he writes:

To the Editor of the *Sun*:
Sir—Every "artist" should be made to pass an examination of his ability as a singer, and, if competent, should get a diploma. If he could not show his diploma, he should not be allowed to appear in public.
E. H. J.

Did you ever see a couple of little sentences that hit in so many directions at once as these? Imagine for a moment, if you can stretch your imagination so far, someone with the power to put this suggestion into immediate operation. What a howl and pandemonium there would be among the artists. How many new swear words would be invented by the managers? How many efforts to express Nirvana and other states of perfect bliss, by critics who would thus be relieved of the necessity of listening to bad singers. What a fine cracking of heads there would be among those who would want to constitute the board of judges. E. H. J. is certainly a practical joker. A sort of Till Eulenspiegel who would delight in introducing a greased pig into an evening reception.

Sir Walter Parratt, another Mus. Doc. (pronounce muss-dock, with the accent on the muss) says that singing helps people very largely when addressing audiences. It is just like a Mus. Doc. to tell us something old as the hills as if it were quite new and he was the discoverer of it. He says that the most magnificent instance of this principle was in the case of the late Mr. Gladstone; that he even watched (sic) his voice when making a great speech, and that it was very curious to find that he began every sentence on E. Gladstone appears to have had a predilection for sixths and octaves, as he generally dropped to G, and when he became pathetic went down a whole octave. I have known people who went down further than that when they became pathetic.

I wonder if Sir Walter Parratt was ever a school boy, for when we were school boys we all read that Cicero (pronounced Kikero) or Demosthenes, I forgot which in this long period of intervening years, kept a slave behind him with a lyre to give him the pitch, and that the orator struck the slave once when he failed him. History thus repeats itself, not only in the production of a Gladstone of musical oratory, but as well in his posthumous press agent.

I wonder what it is like to watch a voice. I have heard a good many voices that I would like to stop-watch!

As Gustav Mahler reaches his fiftieth milestone *Die Signale* asks: "Will he be ranked with the Immortals before the end of another fifty years?"

The answer is, no.

That's a pretty tale your correspondent told of the Odessa opera and a Thais who was attired simply and solely in a girdle of camellias. That is a rather simple attire, I must admit, and the event went to show how a little simplicity can create a great amount of consternation. But why could your otherwise brilliant correspondent not have refrained from bringing the reference to Mary Garden into the story, and of Mary being out-Mary'ed—Shame on such bromidions. When a thing is obvious—leave it out!

Righteous indignation is a passion which I presume must be allowed the great. When little men express their feelings and their likes and dislikes, it serves only to accentuate their littleness. However, we cannot bring ourselves to conceive that Tschaikowsky is small when he speaks of "abominations à la Moussorgsky." I confess to having experienced the keenest sort of delight from some things that Moussorgsky has done, but that is not to say that Moussorgsky was not an unpardonable artistic sinner in some, perhaps even in many, respects. In his essays in realism he went too far, without doubt, but he has moments of ineffable beauty that would make an angel weep. One of these is in a song about a mother who is holding her sick

child and trying to put it to sleep. In the pale gray of the morning death knocks at the door and enters saying: "Let me take the child, I can put it to sleep." Sheer perception of beauty cannot go much further than it does in this song.

While I would let Moussorgsky go before I would give up Tschaikowsky, there are quite a number of things that Tschaikowsky wrote that I would readily sacrifice to the possession of this one song of Moussorgsky. Moussorgsky undoubtedly sacrifices musical development to effect, and it is this that Tschaikowsky objected to so strenuously in his letters. He speaks of these effects as "not the outcome of the essential musical idea," but as something which is forced upon it "like a school boy's bravado put on for his teacher's benefit." Tschaikowsky says that he is very partial to dissonant combinations when they have a motive and are rightly used, and he says significantly that the harshest of dissonances sound well when they are a natural result of a melodic origin.

It is small wonder, therefore, that a writer in the New York *Evening Post* wonders what Tschaikowsky would have said about Cyril Scott's new piano sonata, Opus 66. This appears not to be a sample of the new bi-harmonic sonata, but something more in the nature of a deed without a name. We are informed that on the first page, containing sixteen measures, there are just one hundred sharps, flats, and naturals. The sonata is without key signature such as the old fogies like Bach and Wagner used. The measures change, it appears, even more frequently than the key, and appear in such forms as 13-16, 7-16, 11-16, 10-8, 9-16 and 18-16. There are other features of the work equally up to date. Then to cap the climax the publisher injects his personality into the matter in modern fashion and says in a typewritten note enclosed in the sonata: "To publish such a work at all is in itself an act of courage; it is the throwing down of the glove as an act of challenge." Whereupon the *Post* writer has something to say about the "school boy's bravado."

Personally, I have found it well some time back in my checkered career to abandon this plan of going round with a chip on the shoulder, and I think there are better ways of calling attention to a sonata. Besides, I do not look upon it as such an act of courage. Publishers play very safe. They publish a lot of stuff from which they are sure to make quick money and what with original issues exempted from royalties and sold at "novelty" rates, and other such devices, they usually manage to recoup and actually get ahead somewhat with every work that they put through their presses. A sonata may cost them a hundred dollars or so to publish, which is not such an awful risk or a marvelous act of courage, considering their usual profits, and it is only once in a long while that they can be spurred to such an action at all. Instead of bragging about such a thing when they finally do do it, the publishers ought to be ashamed of themselves all the time for not doing it more. To brag about it is an easy bluff to make, and it is apt to go down with the ordinary reader.

From information which we are given about the sonata it would seem to have neither tonal nor rhythmic continuity. However, let us not be prejudiced. When it comes to chewing the string it may taste better than it promises. The trouble with all these new musical achievements is that there aren't hours enough in the day to keep up with them, which reminds me of the man who would not read the newspapers because only two important things had happened in the last century or so, the surrender of Cornwallis to Washington and the surrender of Lee to Grant.

Since I began this musing, some one has handed me a newspaper note concerning a machine which tells whether a voice or an instrument is good. Here is something which will help to solve the problem of the man who wants to have examinations for public singers.

The machine receives all tones and overtones and translates them into terms of light which, by means of a mirror, is thrown upon a scale and the curve described by the light determines whether the tone is a good one or not. So it will be only necessary to test the artist by this machine, which probably gives instantaneous results and will dispose of hordes of bad artists in short order, and we will know who is to be listened to without danger. From the dictum of the machine there will be no appeal, and, moreover, it will not mind any bad words which the would-be artists say to it. The judges will not have to cultivate hard-heartedness or diplomacy to cast the bad singers into outer darkness. They will simply hold up to him the light drawn by the machine and say "I am on to your curves," and the artist will immediately become a member of the Couldn't Come Back Club.

I hope this machine will be brought to the point of practicability before the next New York season.

Another advantage of the machine before mentioned is that it might save singing teachers from the penitentiary. This will appear from the following dialogue which a kind friend, thinking I might be short of copy, sent me from up state the other day. It is headed "Cautious" and runs thus:

"Now, professor, you have heard my daughter sing, tell me what I ought to do with her?"

"Sir, if I told you what you ought to do with her the law would hold me as an accessory."

Your
MEPHISTO.

Montreal's New Impresario in New York

Albert Jeannotte, of Montreal, a personal friend and pupil of Jean de Reszke, who for the last three years has been teaching in New York, and who is organizing the opera company which is to hold forth in Montreal this season, was in New York last week with Signor Jacchia, engaging artists for that company. Signor Jacchia will conduct the orchestra and all indications point to a brilliant season.

Sir Alexander Mackenzie is working on an oratorio in which he is deviating widely from conventional forms.

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FROM KANSAS CITY TO NEW YORK AFOOT

**Western Orchestral Conductor
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and Dog as Companions**

D. H. Woolf, a Kansas City musician, who has long been in the habit of seeking inspiration for his compositions by indulging in lengthy walks, recently completed a promenade long enough to have furnished him with ideas sufficient for three or four symphonies, an opera, and perchance a concerto or two. In company with his wife, his dog Don, his horse Dolly, and a few substitutes for household effects, he left his native Missouri town on May 2 and without any serious mishaps and but few inconveniences, made his way over a distance of two thousand miles landing safely and soundly in City Hall, New York on August 15, where he was duly congratulated on his feat by Acting Mayor Mitchel.

Creative impulse was not the incentive that bade Mr. Woolf undertake this particular peregrination. Being a musician he had a case or two of nerves last Spring; and being a person of resourcefulness though a Missouri conductor, determined to test the efficacy of fresh air and long distances as curative measures. All went as smoothly as clockwork except for a few rainstorms and an occasional tendency on the part of rural folk to overlook artistic dignity and to regard the musicians as little better than tramps. Mrs. Woolf proved to be one of the champion long-distance walkers of her sex and never for a moment dropped behind her husband. All day they walked. At night they camped in the open. Words can scarcely convey an impression of how much they both liked it.

Upon his arrival in New York Mr. Woolf declared that every vestige of nervousness had disappeared. He had actually gained five pounds in weight, while his wife had lost seventeen. Besides that, he had acquired a perfect storehouse of musical ideas. And so all was right as right could be.

NEW YORK SOPRANO SPENDING SUMMER IN HER OLD HOME



Lorene Rogers-Wells at Kansas City

Lorene Rogers-Wells who as soprano soloist of the Broadway Tabernacle holds one of the most important church positions in New York is spending the Summer in her old home near Kansas City. Mrs. Wells, who, before coming to New York, was one of the leading factors in the musical life in Kansas City, has within a short time attained to wide popularity in New York and vicinity where she has been heard frequently in oratorio and recital in the past season. Before returning to New York Mrs. Wells will give a number of recitals in the Middle West and Eugene Kuester under whose management she continues, predicts a busy season for her.

"WAIT AND SEE," SAYS OSCAR HAMMERSTEIN

**"I Shall Give Comic Opera in the
Same Way That I Gave
Grand Opera"**

"OSCAR HAMMERSTEIN BEGS TO ANNOUNCE THE REOPENING OF THE MANHATTAN OPERA HOUSE SEPTEMBER 12."

Above the entrance of the Thirty-fourth street opera house stands this legend in striking red and black letters against a white background. There it stands with something of an attitude of defiance, and in apparent contradiction of the capitulation of Oscar Hammerstein after the turmoil and convulsions of the operatic world but a few months past.

True, the Manhattan Opera House will no longer shelter a Tetrastini, a Mary Garden or a Renaud. True, its stage will exhibit no old-fashioned opera or ultra-modern music drama. But the Manhattan Opera House will reopen, and Oscar Hammerstein will still be the man who does the opening. Where do all the prophecies and regrets of a short time ago stand in the face of this fact?

During the palmiest days of his directorship it was customary to qualify the impresario with two adjectives in particular—"enterprising" and "indefatigable." There is absolutely no reason, however, why he should not continue to be defined in these terms. He is still fully as enterprising and as indefatigable as ever—witness the fact that the Manhattan Opera House will reopen three months after the announcement that it would be reduced to the ignominies of vaudeville or, failing this, that its doors might be closed for good and all.

Mr. Hammerstein will henceforth appear in a rôle closely related to that which for four years he assumed to the admiration of the whole world. Not grand opera, but light opera will be his field, and how truly worthy a field the genuine article can offer needs no comment.

To a representative of MUSICAL AMERICA Mr. Hammerstein made a few statements on the subject Monday. He was by no means in a loquacious mood on the occasion, and his remarks totaled some few brief sentences. But then he has the happy faculty of compressing a good deal of meaning into a very little space.

"My plans and my hopes cannot be made public now. I don't wish it. Wait until you see some of the performances and let them answer the question."

Pressed for more specific information the impresario remained adamant. Questions as to the works to be heard, the performers, the orchestra, and so on, brought forth no response beyond that just given. He did admit, though, that all works would be given in English.

"That is, providing that the large size of the house does not reduce the question of language to secondary importance. You know it is a large house; it seats over 3,000 people. But wait and see, wait and see."

"If the house should prove too large for this type of entertainment, would it not be possible to make satisfactory alterations?" was asked.

"Never. Under no circumstances will the Manhattan Opera House ever be altered,"

came the answer in tones more decisive than had characterized any of the others.

"And will foreign works only be given?" "If I find a suitable American work there is no reason I should not give it."

"And 'Hans' the first one to be given—" "Has been playing abroad for four months, and will doubtless continue for years to come."

"And the later operettas to be heard?" "I have nothing more to say on the subject," said Mr. Hammerstein, removing a grey felt hat—no high silk hat was in evidence, though the cigar was in its accustomed place—"except this one thing: I am going to do my best. However it may all turn out, I am going to do my very best. I shall give comic opera in exactly the same way as I gave grand opera."

TO TEST VOICES BY NEW SCIENTIFIC APPARATUS

If Prof. Anderson's Claims Are Substantiated Singers May Prove Their Merits

BALTIMORE, Md., Aug. 21.—That the human voice or a musical instrument can be scientifically tested as to its quality is the claim of Prof. John A. Anderson, of Johns Hopkins University. For this purpose the professor has conducted a series of experiments in the laboratories of the university and those who are familiar with his discovery claim that it will revolutionize the manufacture of musical instruments.

Tests of the quality of voices or instruments are made in a room padded with thick felt so as to obliterate reverberations and outside sounds. The testing instrument is placed at one end of the room. The resonator is a simple pipe-like arrangement with orifices in each pipe to receive the corresponding sounds. The tone produced by a violin was effective upon the proper pipes, which produce a reflex action upon a mirror attached to each disk. The mirror responding to the sound throws a light upon the diagram or scale at a point in proportion to the force received. The light appearing on the screen takes an instantaneous photograph showing the record.

As each composite portion of the tone or over-tone is recorded, a line can be traced from point to point in the form of a curve. The better the curve the better the tone.

Mr. de Vaux-Royer's Summer Work

Clarence de Vaux-Royer, the violinist, has been spending the Summer at Harmon-on-the-Hudson, where, with Mrs. de Vaux-Royer, he has been occupying the Farm House. This is the headquarters for the Summer conferences of the Cameo Club, of which Mrs. de Vaux-Royer is the founder and president. Many of the violinist's pupils have availed themselves of the opportunity to study with him under such ideal conditions this Summer.

Littell McClung in New York

Littell McClung, the newly-appointed press representative of the Chicago Opera Company, was a visitor in New York this week, obtaining data with reference to the careers of the celebrities who will entertain Chicagoans on the grand opera stage this season.

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AN AMERICAN'S VISIT TO A FAMOUS SWEDISH COMPOSER

Emil Sjogren, the "Grieg of Sweden," Whose Shyness Nearly Ended His Musical Career—A Modernist, but Not a Revolutionist—His Wife a Gifted Singer

PARIS, Aug. 16.—One of my pleasantest experiences this Summer has been meeting Emil Sjogren, the Swedish composer, and his charming wife. It has been my good fortune to see much of them and to hear much of this famous composer's music. I wish it were better known in my own country.

Sjogren is a modernist and romantic of inspiration, but he is not a revolutionist. He respects the fundamental laws of harmony and even in rare and unusual chords the tonality is always heard. It is music modern but melodic and elevating, and one enjoys it without searching intellectually the why and wherefore.

Sjogren has composed besides many beautiful songs several choruses with orchestral accompaniment, several sonatas, fugues, etc. Among his songs the "Tannhäuser" suite is perhaps most popular. It has been sung by many artists. The American singer, Minnie Tracey, was the first to sing the Sjogren music in Paris. Another lovely song is "La Lune," with violin obbligato.

Sjogren is a man of great modesty; in fact is shy and rather dreads meeting people. But once over the dread and when launched upon the subject so dear to his heart he is all animation and is a most interesting talker. It was this very shyness and modesty that nearly resulted in the world being deprived of hearing this beautiful music, for it was not until he was thirty-one years old that he decided to devote himself entirely to composition, and only then on the advice and insistence of friends who recognized his gifts and who had more faith in his ability than he had himself. He began his musical studies at an early age but force of circumstances made it imperative that he should make his own living. He found employment in a piano warehouse and continued his studies in the Stockholm Conservatory.

This was a hard experience and he had many sad hours and many discouragements. The struggle seemed too unequal and nearly ended in his giving up. Thanks, however, to the faith in his genius of the aforementioned friends, his courage was restored and the results have proved that



MR. AND MRS. EMIL SJOGREN

sometimes prophets have honor in their own country.

In 1891 Sjogren was given the position of organist in the famous St. Johannes Church in Stockholm. He still holds this position, though it is more of an honorary one at present, as long leave of absence is often granted him to travel and give concerts, for Stockholm is proud of this famous musician. In fact, Sjogren is to Sweden what Grieg was to Norway.

Mme. Sjogren has been a singer of considerable note in Sweden and has made many concert trips with her husband. Her health has been none too good for the past two years and she sings no more in public. She is a woman of fine intelligence, a linguist of ability and a charming hostess. At the home of the Sjogrens one meets

that element of artistic life that is most serious and endowed with lofty ideals. It is delightful to hear the master interpret his own music and to the singer he is an inspiration. I hope ere long to hear as much of this lovely music at home as one hears of Grieg's. FRANCES HELEN HUMPHREY.

Mrs. Corey Studying for Opera

PARIS, Aug. 18.—Mrs. W. E. Corey, formerly Mabelle Gilman, the well-known comic opera star, is busily engaged in musical study at the present time. Most of her leisure time is spent in studies for grand opera, though she will not disclose her future plans. The singer is living quietly at her husband's Chateau de Villegny.

NEGRO FESTIVAL IN ATLANTA A SUCCESS

Singing of Colored Soloists and Choruses Proves a Revelation to Audience

ATLANTA, GA., Aug. 21.—The Negro Music Festival, held in the Auditorium-Armory on the evening of the sixth, was a distinct revelation to the people of Atlanta, the neighboring towns, and the near-by States, from which the large audience was made.

The management of the Festival was in the hands of a branch of the institutional department of the First Congregational Church, with the following officers at the head: Rev. H. H. Proctor, pastor of the church; and A. F. Herndon, L. G. Watts, J. B. Greenwood, and C. C. Carter.

The Auditorium was well filled, the audience numbering about 5,000, 1,000 of which were white.

The program was selected with unusual taste, and the splendid rendition of the plantation melodies by the Fisk jubilee singers was entirely barren of that element in most negro effort to overdo the negro characteristic. The singers showed training and comprehension.

The singing of Harry Burleigh awakened the surprise of the audience and when he sang the prologue from "Pagliacci" in the very same spot that Pasquale Amato, of the Metropolitan Grand Opera, had stood but a few weeks previously, he held the attention of a silent audience until the song was ended. Pearl Wimberly, a negress from Augusta, who sang before some of the grand opera stars during their engagement in Atlanta in May, and whose voice was praised by Caruso, Martin, and others, sang several solos, and was accompanied by Burleigh when she sang one of that composer's songs.

Joseph Douglass, of Washington, D. C., was another of the soloists, and did some creditable work. A chorus of one hundred picked negro voices, trained by A. R. Grant, gave several choruses, the most remarkable of which was Handel's "Hallelujah" Chorus.

Minnie Tracey, the American soprano, sang at a concert given recently at the villa of Mrs. Hughes-Hallett of New York at Dinard, France.

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H. E. Krehbiel, critic of the New York Tribune wrote recently:—"Mr. Bonci sang last night the rôle of Faust at the Metropolitan as it has not been sung for a score of years."

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POETIC DANCER SCORES.

Audience Marvels at Miss Elliot's Interpretations.

The greatest sensation, the largest audience and the finest performance thus far given at the Schenley lawn came with the appearance of Miss Michael Elliot, the classic interpretative dancer, and the Pittsburgh Festival Orchestra last night. The audience felt from the first moment of Miss Elliot's appearance that a great artist was before them. The beauty and symmetry of her figure, the classical head and shoulders, the grace and suppleness, and the rhythmic movement of her body speak constantly so that one could never be mistaken as to the real state of her feelings. Her eager eyes, her constant motions are pictures of her thoughts. Miss Elliot's success was instantaneous. Seldom before has a Pittsburgh audience been so thrilled as it was through this dancer's wonderful art. In the Peer Gynt Suite I and II, Miss Elliot showed her keen knowledge of Ibsen's meaning and Grieg's songs. The Flower Dances by MacDowell were daintily and beautifully done, and Miss Elliot unfolded the symbolic meaning and suggestion with rare thought and intelligence. She was life and love in "The Wild Rose," by MacDowell; she was aspiration in "The Water Lily," and in "The Poppy," by Strauss, she was the lithe and fleet flower blown hither and thither. In the two numbers by Chopin, whose delicate art holds so high a place in the music of the present day, Miss Elliot depicted romanticism in the Waltz in A Minor, and the Nocturne in E Flat she interpreted with a strange and fascinating mysticism.—Pittsburgh Dispatch, Aug. 9, 1910.

DANCER RE-ENGAGED.

The engagement of Miss Michael Elliot, who gave her repertoire of Greek and modern dances last night and Monday night at the Hotel Schenley summer garden with the Pittsburgh Festival Orchestra, has proved so overwhelmingly successful that, in order to accommodate the hundreds of people who were turned away both evenings, the dancer has been re-engaged for tomorrow evening. Despite the fact that Pittsburgh amusement lovers have witnessed the performances of many of the best known interpretative dancers, Miss Elliot's art came as a revelation of what a beautiful body, mystical personality and wonderfully expressive face can do toward visualizing the musical conceptions of the melodic masters, old and modern. Last evening hundreds of people were turned away,



"Anitra's Dance," from Grieg's "Peer Gynt" Suite.

MICHAEL ELLIOT

Interpretative Dancer

WITH THE

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CARL BERNTHALER, Conductor

Fall Tour, October First

Winter Tour Now Booking

Miss Elliot was engaged for two special performances, August 8th and 9th, with the Pittsburgh Festival Orchestra, for the Festival Season at Pittsburgh, which resulted in a re-engagement for an extra performance, August 11th, in order to meet the demand for seats.

and the re-engagement of the dancer is in response to innumerable requests. The program for tomorrow evening will contain several new numbers and will be announced later.—Pittsburgh Dispatch, Aug. 10, 1910.

With gracefully swaying body, which seemed rhythm in concrete form, with mystically weaving arms, with feet which portrayed the very poetry of movement, and with wonderfully expressive face, Miss Elliot visualized the words of Ibsen and the music of Grieg as few of the classical school of dancers can. The dainty, girlish imperiousness of Anitra's dance; the weird symbolism of The Death of Asa; the Glad Awakening of Morning; the tragic appeal and mad despair of Ingrid's Plaint and the wistful tenderness of the Song of Solveig, all were painted in a series of poses and facial expressions so perfect that they spoke their meaning straight to the eyes of the audience.—Pittsburgh Press, Aug. 9, 1910.

The success of Miss Michael Elliot, the new exponent of interpretative dancing was instant and complete. She appeared Monday and Tuesday evenings, and, in spite of rain, the box receipts for the second night far exceeded those for the first. So many were turned away that she was re-engaged for Thursday night.

Though Miss Elliot's art is not unique, many dancers having preceded her in the same field, her work has a chaste charm, a purity, a dignity all its own. In her wildest reveals there is a fine restraint, a modest delicacy which forbids suggestiveness and renders her posing an unalloyed delight. Her figure is lithe and adaptable, with classical head and shoulders; her face exceptionally mobile, expressing with equal ease the lithe and the tragic; her eyes, eager and expressive, open so brilliantly and clearly that her soul seems to expand with them. There is a sincerity and maturity in her work which stamps her a true artist. Her program included the Peer Gynt Suites I and II; a group of Flower Dances; a Chopin Waltz and Nocturne; a selection, "Papillon"; Siegfried's Death March; the Scherzo Movement from Beethoven's First Symphony, and Arthur Farwell's "Domain of Hurakan," which the composer himself orchestrated for her. In her livelier measures, particularly in depicting the wind god, "Hurakan," Miss Elliot was seriously handicapped by the small stage, but this was less noticeable in themes requiring less movement. In the "Domain of Hurakan" Miss Elliot, in the first part, expressed defiance, as "Over the water passed Hurakan, the mighty wind, and called forth the earth." The music suggests a thick mystery, a rhythm of trees and gloom which is moody and descriptive. It is a remarkable piece of orchestral painting, and every mood—the coming of the storm, the nocturne, the quieting down, then the break in the storm—is all characterized in poetic and beautiful motion by Miss Elliot. The Flower Dances were exquisite in their subtle changes of mood, and Beethoven's classic "Frolic" had to be repeated.

The Grieg Suites could scarcely have been better, Miss Elliot's temperament, responding especially to the stern, repressed yet vivid emotion of the Northern land. From the "Morning Mood," an exultant delight born of the cool brilliance of a Northern dawn, to Ingrid's frenzied despair, her work was convincing and illuminative. The pagan in each of us awakens in the dance which has been connected with emotional expression through all time, and the general public seems to be growing into a realization of the artistic value of motive illustration of music hitherto cut off from such interpretation.

In dramatic action Miss Elliot's use of her arms and hands is wonderfully effective and beautiful, and in these very movements one is constantly reminded of Duse, the most wonderful of tragic actresses. Miss Elliot admits Isadora Duncan as inspiration for her lyrical work, but has left for the critics to say that she has gone beyond anything Miss Duncan has ever done in tragical interpretation. Miss Elliot was enthusiastic over the work of the Festival Orchestra, and especially commented on the fine results Conductor Bernthaler obtained from so small a body of men.—C. J. Elston in The Spectator, Aug. 12, 1910.



"Nocturne in E Flat," by Chopin.

MISS MICHAEL ELLIOT'S INTERPRETATIONS RECEIVED WITH ENTHUSIASM OF CRITICAL AUDIENCE.

Opinions differ as to the propriety of making the dance an adjunct to certain forms of musical composition—to a Beethoven symphony, for instance—but this consideration is forgotten in the contemplation of the exquisite poetry of motion exemplified in Miss Elliot's art. The dance, the costumes and the play of facial expression are fascinating of themselves and, whether essentially consistent with the meaning of the music or not, they assuredly add to its charm. *** Very beautiful also were the Flower Dances to the "Wild Rose" and "Water Lily" of MacDowell and the "Poppy" of Strauss. The gentle simplicity of the wayside rose, the calm repose of the lotus and the gay insouciance of the poppy furnished motifs which were skillfully treated. Other numbers were the familiar Lento waltz and E flat nocturne of Chopin, a Schumann trifle and Arthur Farwell's "Domain of Hurakan," a notable composition, based, like so much of Mr. Farwell's work, upon Indian themes. This work, which is being performed here for the first time in America, is a virile production, brimful of orchestral color. It was scored by the composer for Miss Elliot's use and her interpretation of it justifies the distinction.—Pittsburgh Press, Aug. 9, 1910.

DANCER IMPRESSIVE IN HER CLASSIC POSES.

Miss Michael Elliot, the closest rival of Isadora Duncan, danced to the music of the Pittsburgh Festival Orchestra on the stage in Schenley Garden last night.



"Domain of Hurakan," by Arthur Farwell.

She gave clever Terpsichore representations of the musical emotions sounded by the orchestra and proved herself to be the peer of all dancers seen here, whose specialty is the facial pantomime accompanying classic poses. Her work was symbolic of the modern idea of Greek dramatic dancing.

A large crowd assembled and saw her agile performance, her tall form clad in diaphanous veils and her curled blonde hair filleted to her head like a Greek youth's. Her best number was Anitra's Dance, when she performed to the imaginative music of Grieg's "Peer Gynt." She also gave MacDowell's two Flower Dances, the "Wild Rose" and the "Water Lily," and Strauss' "Poppy." She closed with a curious novelty, Farwell's "Hurakan" (Hurricane).

Miss Elliot was pleasing in all her dances, going through the langorous scenes of the various songs, as interpreted by her, in sandalled feet. Her art is a difficult one to portray, but she instills into her work a thorough knowledge of it.

She is an adept in dancing pantomime, a performance of sentimentality, grace and gentle emotions. She is not of the dancing school of Genée and others, but in her combination of Terpsichorean art with that of mimetic posturing and pantomime she excels. She called forth insistent applause by her work. She will repeat the dances tonight.—Pittsburgh Leader, Aug. 9, 1910.

Miss Michael Elliot makes short work of the idea that there must be a suggestion of wickedness in a dance to draw the crowd.—Pittsburgh Chronicle, Aug. 9, 1910.

MICHAEL ELLIOT IS A GRACEFUL DANCER.

This is not the agile, pirouetting, toe-balancing art of Adeline Genée or the Russian Pavlova. It is a return to the school of Taglioni and Elslser, with the modern idea of Greek dramatic dancing. The large audience on the Schenley lawn last night studied the pantomimic expressions of Miss Elliot as closely as they would those of a tragic or emotional actress. Her most impressive dance was that of "Asa's Death," in which she appeared like a sybil of fate. Her most fascinating number was Anitra's Dance. After this Norwegian fantasy of Grieg's she gave MacDowell's two Flower Dances—the "Wild Rose" and the "Water Lily."—Gazette-Times, Aug. 9, 1910.



"Asa's Death," from Grieg's "Peer Gynt" Suite.

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ECHOES OF MUSIC ABROAD

The Greatest of Italy's Stars to Help Celebrate the Eternal City's Jubilee Next Year—Geraldine Farrar's Sweeping Success with the German Critics at the Salzburg Mozart Festival—A Russian to Dance Debussy!—England's Festivals an Incentive to Home Industry in Creative Work—Three-Cornered Opera War for London's Autumn Season—South Africa the New Gold Field for Violinists—Campanini's Opera Season in Parma

PLANS and promises for the special opera season that is to be a feature of Rome's jubilee festivities next year are beginning to assume a more clearly defined outline. The season at the Costanzi, which will last from March to November, will, it now appears, be divided into three parts, each to be assigned to a different conductor. Luigi Mancinelli, for instance, is to have charge of the inaugural "William Tell" early in March and officiate from then till the end of April. By that time Arturo Toscanini will have arrived to take the helm during May and June, and he, in turn, will be succeeded by Mugnone, who will remain throughout the remainder of the season. Mugnone, by the way, is listed with Toscanini and Campanini by those who know in the trio of best Italian conductors of the day.

The repertoire is still surrounded by nebulous uncertainty, but this much at least is determined upon: Mancinelli is to conduct "Macbeth," with Matteo Battistini in the name part, Bellini's "La Sonnambula," Donizetti's "Don Pasquale" and an almost forgotten opera by Ponchielli entitled "The Lost Son"; also, as novelties, Catalani's first work, "La Falce" and the conductor's own "Francesca e Paolo"; while Toscanini will begin his engagement with "Aida," and follow it up with "Falstaff," with the Italian premiere of "The Girl of the Golden West" as the crowning glory. The Giordano, Mascagni and Leoncavallo novelties are not yet definitely distributed. As already announced, Caruso will repeat his Metropolitan "creation" of the leading male rôle in the new Puccini opera, and the name part will be assigned to an Italian soprano.

Alessandro Bonci's appearance will be made during the latter part of the season. Other singers who have been signed include a tenor named Zamco, Vittorio Arimondi and De Angelis as basses, a formidable array of baritones—Pasquale Amato, Antonio Scotti, Titta Ruffo, the eminent Battistini and Riccardo Stracciari, with Mario Sammarco as a further possibility—and Rosina Storchio, Gagliardi and the mezzo-soprano Garibaldi for the women's rôles. Negotiations are now pending with Tetrassini and Salomea Kruszeniska, the Russian Smirnov and the French basso Marcel Journet, as well as with Sammarco. The chorus will have 120 voices.

NOW that all the returns are in from the Mozart Festival in Salzburg, one fact that stands out from all the rest is the unanimity of the tributes paid to Geraldine Farrar by the bevy of critics present. Arthur Neisser, in his review of "Don Giovanni" in the *Allgemeine Musik-Zeitung*, refers to her as Masetto's "meisterpartnerin, the incomparable Geraldine Farrar, the

very best Zerlina that we now possess. By virtue of her glowing temperament she emphasizes the essentially Spanish blood in this beautiful, alluring peasant girl in a captivating manner."

In *Die Signale* August Spanuth has this



The Schumann Monument Recently Unveiled in Bonn

to say: "But how shall one speak of the Farrar's Zerlina? Whoever heard her at the same place four years ago and was then charmed with her performance must admit that he would have considered such progress impossible. But the advance lies herein, that the earlier invariably appropriate instinct has now developed into perfected mastery. Even when one tries to ignore the irresistible charm of her personality there remains that velvety legato and an art of phrasing that may be set up as a model."

To turn back to the Neisser report, there is the warmest recognition of Dr. Karl Muck's conducting, of Scotti's *Don Giovanni*, of de Seguro's *Leporello*: "We Mozart pilgrims derived our greatest enjoyment from the performances of 'Don Giovanni' under Dr. Muck's direction, unsurpassable in its classic poise. It was truly startling, the eminent mastery of the dramatic essence of this work, never yet revealed in its real greatness to Germans, with which Dr. Muck analyzed the musical skeleton of the score. A similar wealth of new revelations was provided by the cast. Vocolly Antonio Scotti is perhaps no longer

at his best, but he atones for inadequacy of voice with an unparalleled store of subtle details and nuance. His *Don Giovanni* emphasizes the irresistible cavalier rather than the voluptuary. Likewise Andres de Seguro brings out primarily in his *Leporello* a conception hitherto generally overlooked—the embitterment of the go-between who always comes out with empty hand, empty heart and empty pocket. Mr. Seguro entirely avoids the usual cheap theatrical tricks of the average *Leporello*—and, above all, he can sing!"

Conspicuous among the visitors was the pilgrimage from Paris. Paul Dukas, composer of "The Sorcerer's Apprentice" and the opera "Ariane et Barbe-Bleue," was noticed as one of the most interested listeners at both the operas and concerts.

DEBUSSYITES are panic-stricken over the rumor now going the rounds in Paris that the familiar "L'Après-midi d'un Faune" is to be adapted for the Terpsichorean art of Nijinsky, the remarkable

"Messiah," the Verdi "Requiem," Götz's "By the Waters of Babylon," Mendelssohn's "Hymn of Praise," and smaller choral works by Brahms, Sir Hubert Parry and C. H. Lloyd. The Elgar Symphony, Beethoven's "Eroica" and Strauss's "Death and Transfiguration" will be the principal purely orchestral works. Fritz Kreisler will open his new season as the solo violinist, while Clementine de Vere-Sapio, Agnes Nicholls, Ada Crossley, Gervase Elwes, Plunket Greene and Robert Radford head the singers under A. Herbert Brewer's baton.

An act of generosity almost unprecedented on the part of an individual musician is the contribution of \$7,500 made by Sir Hubert Parry toward improving the Shire Hall orchestra used at these festivals.

Cardiff plumes itself on having secured what its committee predicts will prove the two most important choral novelties of the year—Frederic Cowen's "The Veil," for soloists, chorus and orchestra, which is expected to create a sensation by its atmospheric mysticism of subject and treatment and ultra-modern harmonies, and Sir Alexander Mackenzie's new cantata "The Sun God's Return," which also is said to break new ground. With Frederic Cowen as conductor, the principal soloists will be Agnes Nicholls, Perceval Allen, Louise Kirkby Lunn, Ada Crossley, Ben Davies, Walter Hyde and the Russian violinist Zacharewitsch.

Sergius Rachmaninoff's new symphony will have its English premiere at Leeds, where the only other novelty will be a "Sea Symphony" for soprano and baritone solos, chorus and orchestra by R. Vaughan Williams. A place has been found in the scheme for Hubert Bath's cantata "The Wedding of Shon Maclean," which has been sung with success in London. Such favorite festival soloists as Ada Crossley, Perceval Allen, Agnes Nicholls, Marie Gleeson-White, Gervase Elwes, Walter Hyde, Plunket Greene and Robert Radford will be joined at Leeds by Clara Butt and her husband, Kennerley Rumford, while Charles Villiers Stanford will conduct.

To the American observer the most striking feature of English festivals is the conspicuous place allotted to English composers. One is almost led to infer that they exist primarily for the exploitation of home industry, and yet the home talent is constantly complaining of lack of recognition in its own country—and, of course, what it receives elsewhere is, excepting in the case of one or two brilliant exceptions, a purely negligible quantity.

THANKS to Cleofonte Campanini Parma is going to have the most brilliant season of opera in its history next month. The opening night's "Lucia" on the 10th bringing Luisa Tetrassini before an Italian audience once more after long years of persistent refusal to sing for her countrymen will usher in a series of favorite "Traviatas," "Barbers" and "Aidas." Other singers that are to rally around Maestro Campanini's baton are Alice Zeppilli, Maria Gay, Eleanora de Cisneros, Mario Sammarco, John McCormack, Vittorio Arimondi and the Belgian Marcoux.

A LONDON reviewer, apparently not yet old enough at the business to have become utterly blasé in regard to the tragic trend of most of the opera plots, recently referred to Covent Garden's "nightly carnival of woe" and then proceeded to tabulate

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 11.]

the works performed during the season with a summary of their tragic incidents. Here are specimens, as quoted by the *Daily Telegraph*:

"Othello."—"Hero murders heroine and commits suicide."

"Faust."—"Heroine causes her brother's death, goes mad, murders her child and dies! Her lover is carried off by the Evil One."

"La Bohème."—"Heroine dies of consumption and hero and friends are left starving."

The list could be extended indefinitely, from "Lucia" and "Traviata" through to "Madama Butterfly" and "Tosca" and the melancholy "Habanera." But that's the way we take our operatic amusement.

AFTER a phenomenal success Anna Pavlova and Michael Mordkine have at last ended their long London engagement at the Palace and gone home to Russia to give their toes a well-earned rest before they sail for their second American season. Mlle. Pavlova became so interested in the playing of a new Balalaika Orchestra of her compatriots that she induced Manager Butt to engage it and expressed her thanks by staying over an extra evening to dance Russian folk-dances to its accompaniments. By so doing she overlapped the engagement of her successor at the Palace, dainty little Regina Badet, the *première danseuse* of the Opéra Comique, Paris. This is la Badet's first visit to London and, somewhat scared by the Russians' popularity, she chose a vehicle in which she would not have to stand or fall by her dancing alone, but would have an opportunity to display her talents as an actress.

At a rival house, the Hippodrome, Fanny Moody and Charles Manners have taken their first leap into the sea of the filthy lucre of the music halls. For the first season in many years their effort to popularize opera in the English provinces by giving it in the vernacular will be interrupted, but with the five-figure earnings from their thirty-two weeks on the vaudeville stage they will be equipped to push along the good work more vigorously than ever next year.

WITH one of the most interesting of opera wars in prospect next Spring London will have a preliminary skirmish in the Autumn. It has now developed that the Beecham Covent Garden season will have two competitors, the Italian season Col. Mapleson is arranging for the Kingsway Theater, opening September 1, and an eight-weeks' season of opera in English under Marie Brema's direction. Mme. Brema was so encouraged by the success of her production of Gluck's "Orpheus" last Spring that she has decided to branch out

on a more elaborate scale and give "other interesting and unfamiliar works" besides repeating "Orpheus," with Viola Tree again as *Eurydice*.

Meanwhile Thomas Beecham is allowing himself little rest. On the 5th of next month he sets out with his *opéra comique* company on a tour of the provinces that will be extended as far as Edinburgh and Glasgow and across the Irish Sea to Belfast and Dublin. The repertoire will be limited to "Tales of Hoffmann" and "Die Fledermaus." The tour must be ended in time to leave a breathing-space before the early October opening of his Covent Garden season.

THE devotion to choir singing, especially in the Established Church, inherent in English blood, is exemplified in the case of Robert Hilton, a bass singer and vicar-choral of Westminster Abbey, who recently completed the allotted threescore years and ten, but still retains his place in the choir and makes joyful noises Sunday after Sunday.

Both his father and grandfather before him had been prominent choir singers in their home towns and he began his career as a boy chorister at Salisbury Cathedral. From Salisbury he passed to Westminster and there he has been singing, in the same choir stall, for forty years. During this long period of active service he has participated in many historic ceremonies and has sung at the graveside of every eminent man buried in the Abbey since the funeral of Sir John Herschel, the astronomer, in 1871.

SOUTH AFRICA bids fair to outstrip Australia, even before the latter has come into its own, as a gold-field for European artists and a substitute for America. Marie Hall is now about to embark for an extended tour of Cape Colony and the Transvaal provinces, and it is claimed that the \$50,000 she is to receive as a minimum is the largest guarantee yet offered to a violinist in any country. And it is not much more than ten years since she was fiddling for stray pennies on the streets of London! Jan Kubelik, in the first flush of his youthful triumphs, was the good angel who heard the little pavement musician and sent her to Sevcik for the training that helped prepare her for a \$50,000 tour.

FOR Emma Eames' birthday on the 13th of this month M. A. P.'s birthday-book chose this imaginative quotation from "The Woman with the Fan" by Robert Hichens: "The song brought the stars out and set purple distances before the eyes. Water swayed in it, but languidly, as water sways at night in calm weather * * * mysterious lights lay round a silver shore." J. L. H.



The village concert was to be a great affair. They had the singers, they had the program sellers, they had the doorkeepers, and they would doubtless have the audience. All they needed was the piano, but that they lacked. Nor could they procure one anywhere.

At last the village organizer learned that one was possessed by Farmer Hayseed, who lived "at the top of the 'ill." Forthwith he set out with two men and a van. "Take it, an' welcome," said Hayseed cordially. "I've no objection 'slong as ye put 'Peyenner by Hayseed' on the program."

They carted it away.

Bach Music Proves Popular in Spain and Portugal

Señor Arbos, formerly concertmaster of the Boston Symphony Orchestra, and now the conductor of the Madrid Symphony Orchestra, made an interesting discovery not long ago. He took his band on a tour through Spain and Portugal, playing among

other things some of the works of Bach, who is practically unknown in those countries. According to a correspondent of the *London Musical News*, he found that "there was perhaps more interest shown in the works of this composer than in any other, and in the small cities where an orchestra concert had never been given before the enthusiasm was astonishing."

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DR. ZIEGFELD'S LIFE REFUTES OSLER IDEA

Chicago Musical College Head Continues Remarkable Activities at the Age of Sixty-Nine

CHICAGO, Aug. 22.—Individuals inclined leniently to regard the "Osler Theory" will find energetic refutation of that pronounced view of age limitation if they ever visit the Chicago Musical College and come in contact with Dr. F. Ziegfeld, the president. Removal from this sphere of mundane activity at the "childish" age of forty-five would have been a tragedy in the case of Dr. Florence Ziegfeld, for he is just reaching the three score and ten mark, and if one were to judge by current indications there isn't any reason why he shouldn't overreach many more years.

Sixty-nine years ago in Jever, Oldenburg, Dr. Ziegfeld was born. He came to America still a young man and founded the Chicago Musical College, an institution known all over the world, and has served as its president since 1867. Every morning at 9.30 sees Dr. Ziegfeld in his office and he never leaves before high noon. His lunch "hour" is what the name signifies and by one o'clock the Doctor is back again at his work, looking after every detail, interviewing students, making newcomers feel their interest in the welfare of the institution, and doing the thousand and one things incidental to the proper conducting of a big music school.

Dr. Ziegfeld never leaves before five-thirty in the evening, and then he often returns again after dinner, in order to talk uninterruptedly with some teacher regarding the work of the new term. Beside these strenuous labors in the cause of



Dr. F. Ziegfeld, President of the Chicago Musical College, Interviewing a Prospective Student in His Office

music, Dr. Ziegfeld has found time to engage in military work, as Inspector of Rifle Practice, Assistant Inspector General, and Colonel, commanding the Second Infantry of the Illinois National Guard. He has worked prominently in the affairs of the Illinois Club, completed one hundred and fifteen voyages across the Atlantic, was one

of the Musical judges in the Columbian Exposition, received an appointment as an officer in the Legion of Honor and helped on the preliminary arrangements for the installation of a permanent Grand Opera Company in Chicago. And after all these years he is just as energetic as ever.

C. E. N.

Another Excursion to the Thousand Islands

OCEAN GROVE, N. J., Aug. 22.—Tali Esen Morgan will again conduct a party to the Thousand Islands, which will leave Asbury Park on the morning of September 7. This is the seventh year that Mr. Morgan has managed this excursion. Many New Yorkers will join the party at the Grand Central Station.

What's in a 'Cello?

Few people have any notion of the number of parts and pieces that go to make up a 'cello. Paulo Gruppe, the Dutch 'cellist, in discussing recently the workmanship of his Andreas Guaneri, which is two

hundred years old, gave the following statistics: Back, two pieces; belly, two; coins and blocks, six; sides, five; side linings, twelve; bar, one; purflings, twenty-four; neck, one; guard for string, one; sound post, one; strings, four; pegs, four; total, sixty-nine pieces. Three kinds of wood are employed: maple, pine and ebony. Maple is used for the back, the neck, the side piece and the bridge. Pine is used for the belly, the bar, the coins and blocks, the side linings and sound post. Ebony is used for the fingerboard, the tailboard, the nut, the guard for string of tailboard, the pegs and the button.

Most of the German opera houses have already reopened for the new season.

MR. RUSSELL ADOPTS OPERATIC REFORMS

Bostonians May Not Take Their Seats After Curtain Goes Up—No-Encore Rule in Force

BOSTON, MASS., Aug. 22.—From Paris comes this statement by Mr. Henry Russell: "Audiences from our opera house in Boston are very different from those of most opera houses in Europe. The first opera season in Boston has taught me a great many things. My only aim is to please the music lovers who are the patrons of our opera house and the multitude of criticisms and suggestions from them was always very interesting. Innumerable letters, for instance, were received complaining of the interruptions and annoyances caused to subscribers by late comers to the opera. It was noticed that about 90 per cent. of the public was seated several minutes before the curtain rose, although the strictest punctuality was observed. It has been pointed out to me that it was under the circumstances unfair that a small minority of people should be permitted to cause annoyance and interruptions to those who were willing and desirous of hearing the performances in their entirety.

"I have, therefore, decided to follow the example of the German theaters, and to give orders to admit no one to the theater after the curtain is raised, and until the end of each scene, except those holding boxes, as the location of their seats permits them to enter and exit without any inconvenience to others. This experiment has just been tried in Paris with great satisfaction to the public and obvious gain to the smoothness of the performances.

"Again, we have been severely criticized for allowing the artists to accept encores. Consequently, I have notified all artists that in the future it will be considered a breach of the rules of the opera house to accept encores of any kind, or in any way acknowledge the approval of the audiences during the acts. But in this matter I will also ask the audience to co-operate with me and reserve pronounced expression of appreciation until the end of each act, when the artists are at liberty to bow as frequently as the audience may see fit to elect."

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New York, August 27, 1910

BULLYING THE AMERICAN COMPOSER

If it is other than the love of being perverse, the emotion which inspired an editorial on "American Music in the Parks" in the New York Sun of August 14, would be difficult to determine. The editor precludes by saying that to give American compositions along with works of the composers of other lands is in accordance with the wishes of many American musicians. He finds no reason, however, for allowing to be given to the park listeners, "who presumably cannot afford to pay for their music," compositions by our composers which are not heard in "regular concerts."

He finds that Gustav Mahler and Walter Damrosch do not play many works by American composers in the winter, and argues by some heretofore unknown species of logic that such works are presumably not upon the programs because the public does not demand to hear them. He does not, however, show by what process of putting the cart before the horse audiences that are unaware of the existence of these American works are to demand their performance. It is doubtful if even the editor of the Sun, however capable he may be of inventing miracles in logic, is able to demand anything of the existence of which he is oblivious. As to the people who listen to park concerts being unable to pay, and having their poverty emphasized by compelling them to listen to the works of native composers, it may be said in the first place that many of those who attend the concerts at Central Park also attend the winter concerts, and, moreover, one is justified in interpreting their hearing the new American scores not as a compulsion but as a privilege. Also, they seem to enjoy the compositions.

Musical art in America is striking its roots not into the company of the few of special and exclusive culture, but into the life of the whole American people. The representatives and maintainers of the special entertainments and culture of the rich are very clever in giving out the idea that if certain things are not sanctioned by them they had better be tabooed by the whole people. It is but a few years back that Dan Daly was singing that most trenchant of satirical songs with the refrain "Of course you can never be like us, but be as like us as you're able to be," the point of which is as fittingly aimed at the very rich as at the very good, at whom it was originally launched.

It is doubtful if the American people as a whole would vote not to hear the works of American composers; not to develop the art of musical composition in America; not to promote and upbuild the work of their own talented sons.

While the programs of the park orchestras contain a number of the world's greatest works there is not such a desperate concentration upon the world's masterpieces as to make it a deprivation when an occasional score by an American is given, as the Sun pretends it would be.

There are two symphony orchestras, Arnold Volpe and Franz Kaltenborn conducting, playing in the parks. The average number of concerts by each orchestra is between three and four. Each program contains ten numbers. The present plan of this work, under the direction of Park Commissioner Stover, is that each orchestra play one new or little heard American score each week. The average number of compositions played per week by each orchestra is about thirty-five, with encores, fifty. Of the compositions presented to the park audiences two in one hundred are by American composers, or one in fifty. For the editor of the Sun to attack this extremely modest and greatly commendable action of New York City in finding a pathway forward for American composers who have little or no opportunity for orchestral hearings savors of the most ordinary sort of bullying.

THE EDUCATIONAL CRITIC

A person masking his identity under the pseudonym of "Lancelot" has discoursed at some length in a recent number of the London Referee as to the functions of criticism, with special reference to the ways of the music critic. Their true mission he finds to be "education of the public" so as to make it "love the good and despise the bad." He also adds a warning against the practice of exalting fault finding over the search for such properties of excellence as a work may chance to possess.

"Lancelot's" dictum is not particularly novel, having been formulated somewhat more skilfully and convincingly by Matthew Arnold a number of years previous. But admirable as this scheme of "education" appears at first glance it will be seen to be far more idealistic than practical when carried out in the letter. The term "education" in this connection is a vague one. The significance of the phrase "to love the good and despise the bad" is also indefinite, axiomatic as it seems on the surface, for when all's said and done, "good" and "bad" remain very relative terms.

Criticism, which would determine their boundaries, is an expression of individual opinion based ultimately upon personal and temperamental idiosyncrasies, and, as such, seems by its very nature to preclude extensive coincidence of likes and dislikes.

When the well-known critic A pronounces the works of Liszt to be worthless, and the equally well-known B entertains similar notions concerning Brahms, they may be expressing conclusions derived after much serious thought and study. Is it just, therefore, that the public should harken to the teachings of these two and *nolens volens* reject these composers without further ado?

The conclusion is too obvious for mention. It is only in proportion to his success in forcing people to think for themselves that the critic is truly useful. A certain amount of specific information he can, of course, impart. He can demonstrate the reasons for the superiority of a Beethoven symphony over a music hall tune. But such points cleared, the public can do no better than consult its own likings. Had the world suffered itself to be educated literally by accepting the pronouncements of the most eminent critics of various epochs, the history of music would read very differently than it does. Where would music stand to-day had the arbiters of public taste prevailed in their doubtless well-intentioned efforts to educate against Mozart, Beethoven, Schumann, Wagner, Chopin and a good many others besides? As preceptor of popular likes and dislikes the critic must be taken with a good-sized grain of salt.

LET THE STUDENT DECIDE

In the prospectus just issued by the Columbia University Faculty of Fine Arts appears a statement to the effect that "a candidate for the degree of Master of Arts who offers music as a major subject will be required to submit an important original composition of large form." Just what is to determine the "importance" of the composition is not explained. The main thing is that it should be something large in size, something scored for a big orchestra, something that will take a long time to play.

Why, we earnestly wonder, should so utterly fatuous a specification be made? Why should not the student be permitted to compose along lines and in forms most congenial to his peculiar temperament—granting, of course, that the music department of Columbia University is endeavoring to foster the production of music worthy of the name? The history of music illustrates the folly of endeavoring to be something other than you really are, and the best will in the world has never enabled a composer to produce an enduring masterwork of a shape into which his characteristic ideas did not naturally crystallize. Chopin would never have carried away a prize in a competition for the best one-hour long symphony; but is Chopin any less one of the immortal masters for that reason? It is incredible that an insti-

tution of the pretensions of Columbia University should thus place itself on record as countenancing such ineffably silly ideas as to the relation of bigness and value.

It will not do to urge that the work is imposed as a test of the technical knowledge of the student. That should be determined in some other manner. "Examination compositions" totally devoid of true inspiration are aesthetic crimes for which no punishment can be too strong. A man who can produce good music in small forms will, we are very much inclined to think, prove a Master of Arts in a much truer sense of the term than one who brings forth a soporific concoction whose only merit (?) is its inordinate duration. Now why not leave the question of length to the discretion of the student? He understands himself better than does the whole faculty.

OSCAR HAMMERSTEIN'S FIRST SURPRISE

The name of Oscar Hammerstein is not destined to pass temporarily nor permanently from musical annals. To some of us, accustomed for years to expect at this time of the year an announcement heralding the opening of his grand opera season on such and such a date with a "brilliant array of stars, headed by Mme. Tetrassini, Garden, MM. Renaud, Zenatello, Sammarco, etc., this brief statement issued last week,

Oscar Hammerstein announces that the Manhattan Opera House will reopen on Monday, September 12, with his production of the new comic opera, "Hans the Flute Player." The prices for seats will be \$2, \$1.50, \$1, 75 cents, 50 cents and, in a large part of the gallery, 25 cents.

came somewhat like a shock. But after all, Mr. Hammerstein has been in the habit of surprising us, and we are confidently expecting that when the final curtain is drawn after the first performance of "Hans, the Flute Player" the first in a series of 1910-1911 surprises planned by the now reticent impresario will have been sprung. Mr. Hammerstein will be very much in evidence again. If not as a "grand" opera producer, then as a producer of the sort of comic opera that a long-suffering public has been demanding for a decade.

PERSONALITIES



A Pianist Whose Hobby Is Angling

Elfriede Stoffregen, the distinguished German pianist, whose first American tour is one of the important events of the coming season, is a great lover of the simple life, and every Summer goes to some out-of-the-way spot to indulge in her favorite pastime—fishing. The above picture was taken in the Hartz Mountains, which, with its wealth of clear streams and brooks, is an Eldorado for the angler.

Dethier—Edouard Dethier is almost as proud of his ability to box as he is of his talents as a fiddler. The violinist has always been fond of athletics, and has made several creditable records as an amateur runner and swimmer. In tennis he is especially adept. But the fistic field is the one that appeals particularly to Dethier, and he likes nothing better than donning the gloves and "roughing it" for half an hour with a skillful opponent.

Schumann-Heink—Regarding Summer engagements Mme. Schumann-Heink said the other day: "I believe that a limited number of appearances during the Summer to be helpful to the singing equipment of any musician, especially if you feel that you are obliging the friends and admirers who insist upon hearing you. It would be inadvisable to try to cover too much territory or appear too often, but a few concerts should serve—after a part of one's vacation—to prepare for the real work of the Winter season."

Saint-Saëns—The composer, Saint-Saëns, is an expert in the sciences, notably astronomy, for his contributions to which he has been honored by French academies.

Farrar—Geraldine Farrar is a frequent visitor to art galleries, where she spends hours in the contemplation of masterpieces for the purpose of studying all phases of facial expression.

EDWARD WALKER, TENOR AND FARMER, REPORTS LUXURIANT CORN CROP



CHICAGO, Aug. 22.—Edward Walker, the tenor, has been enjoying the Summer on his farm near Mathews, Ind., which is adjacent to Marion, the famous city of natural gas wealth. The picture shows Farmer Walker jumper-clad in the green jungle of his corn field. Judging from the sample the Hoosier state is not destined to suffer from crop-shortage. Mr. Walker expects to be busy with concert work long before the corn is shucked. He has booked a number of recitals for the remainder of this month and has some important Chautauqua calls to fill. C. E. N.

METROPOLITAN CHANGES

F. C. Coppicus to Take M. Centanini's Place as Gatti-Casazza's Assistant

It is now officially announced that M. Centanini, who has been acting in the capacity of private secretary and assistant to Director Giulio Gatti-Casazza, has decided to relinquish his connection with the Metropolitan Opera Company in order that he may devote his time entirely to the Pavlowa-Mordkin tour next season.

As *MUSICAL AMERICA* has already intimated, the important post which M. Centanini has so successfully filled will be taken by Francis C. Coppicus, who has had charge of the concert department of the Metropolitan. Although Mr. Coppicus's duties will be greatly increased, he will continue to supervise the work of placing the opera stars in concert engagements. A versatile linguist and by long training thoroughly experienced in operatic matters, Mr. Coppicus will be of invaluable assistance to Signor Gatti-Casazza.

Covent Garden Re-Engages Tetrzzini

LONDON, Aug. 18.—Mme. Tetrzzini has signed a contract with the management of Covent Garden for next season, and it has been arranged that she shall sing at the gala performance on the occasion of the coronation of King George.

William Churchill Hammond in Europe

William Churchill Hammond, who is at the head of the music department at Mt. Holyoke college, and organist and choir director at the Second Congregational Church at Holyoke, Mass., is spending three

months in Germany, where with his wife and two sons he is housekeeping at Feldarling, near Munich. The cottage which they occupy is pleasantly located overlooking the Starnberg lake, and the snow-covered mountains make a pleasing background. The cottage is owned by the government forester and gamekeeper. Deer are plenty and are often seen on the lawns surrounding the cottage. Mr. Hammond sailed from New York June 2, and expects to return in time for college opening. He attended the "Mozart Fest Konzerts" at Salzburg, July 29 to August 6, and says "Dr. Muck made a great hit. The Vienna Philharmonic was immense. I will venture to say that Salzburger never heard their Mozart so wonderfully given."

PAVLOWA'S DOGS, TOO

Eleven of Them Coming with Her Cause Managers' Despair

Anna Pavlowa, the famous Russian dancer, has developed a new fad that is causing her American managers no small amount of worry. They have been overjoyed of late through the receipt of stunning photographs of Mme. Pavlowa posed with a particularly ugly bull dog, ferocious appearing hound or equally atrocious canine in each instance. This "beauty and the beast" business was very interesting until preparations began for her coming to this side for her American tour, when she announced her determination to bring along her pets.

Now her managers are confronted by the prospect of lugging her kennel, numbering eleven dogs, throughout the country.

With that aggregation in tow they will no longer be able to refer to her performance as ocular or "noiseless opera."

MR. WHITEHILL SAILS

Baritone Joins Beecham Co.—To Return Here for Concert Season

Clarence Whitehill, former leading baritone of the Metropolitan Opera Company, sailed for Europe on August 17 on the *Lusitania* to fulfill an engagement with the Thomas Beecham Opera Company, at Covent Garden.

Mr. Whitehill will sing rôles in German and French operas, in both languages, and is to appear in the first baritone parts in "Tiefland" and "Les Chemineau," both of which are to be presented in English. Following his fifteen appearances at Covent Garden, in October and November, Mr. Whitehill returns to America to begin his concert season under the management of the Quinlan International Musical Agency. The Boston Symphony, the Minneapolis and the St. Paul Symphony orchestras have already secured Mr. Whitehill as soloist.

A. C. JACKSON, THE BARITONE, AT HIS FAVORITE PASTIME



NORTH HARTLEY, CAN., Aug. 18.—A. C. Jackson, the baritone, whose unusually sympathetic and flexible voice gained him distinction during the last season in Berlin, is spending his vacation here and occupying himself frequently with his favorite game of golf. Mr. Jackson has accepted

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PHILHARMONIC FOR NEWARK

Series of Concerts in New Jersey Metropolis Is Being Planned

NEWARK, Aug. 22.—With the probability that the series of four concerts by the Kneisel Quartet may become a permanent annual feature of the musical life of this community comes the announcement that the Philharmonic Orchestra may be brought here during the coming season for a similar series. In addition to this there is under consideration a project to present in Newark a series of Sunday evening concerts of high artistic merit at popular prices. The accomplishment of this purpose, however, will depend upon local music-lovers and it will remain to be seen whether or not the response will warrant the undertaking.

Loudon Charlton, of New York, who recently has taken in his hands the reins of the Philharmonic Orchestra, is back of the effort to furnish for the enjoyment of Newarkers musical entertainment of the highest class. It is as a part of Mr. Charlton's scheme in extending the scope of that organization's activities that he proposes to enter the local field.

Mr. and Mrs. Joachim End Honeymoon

PARIS, Aug. 15.—Of almost universal interest is the fact that Mr. and Mrs. Hermann Joachim have returned to Paris from their wedding journey and are at home in their charming apartment in the rue du Bac. The bridegroom's family will always share the renown more or less of their famous parent, Joseph Joachim, who was the master of the bride, formerly Suzanne Chaigneu, of the Trio Chaigneu, well known to Americans in spite of the fact that they have never toured this country. L. L.

MUSICAL ART IN COURTS

How a Famous Violinist, By His Playing, Won a Law Suit

On a certain memorable occasion all who were present at the Court of Justice at Berlin had the great pleasure of listening to a free performance by a world-famous violinist, says *Tit Bits*. It appeared from the evidence that a dealer in musical instruments was charged with cheating a customer by representing that a violin which he offered for sale at five shillings was an instrument that could be played. The great professor was called in as an expert witness, and, taking up the impugned instrument, he proceeded to play upon it. Under his magic fingers it really sounded like a violin; but in a few moments, much to the regret of his listeners, the maestro laid the instrument down with an evident air of contempt. But he had secured the accused's acquittal.

The great tenor Mario once had to give a free exhibition of his magnificent vocal powers in court, in order to gain freedom for himself. He had been arrested in Madrid in mistake for a mischievous political agitator, and in vain proclaimed his identity to the powers that be. Finally he was told that if he really was the famous singer his voice was a certain means of convincing the court of the truth of his claim. For seven or eight minutes Mario held all within hearing spell-bound, and he was then allowed to take his departure, amid profuse apologies.

Boston Pianist in London Concert

BOSTON, MASS., Aug. 22.—Elizabeth M. Dickinson, who went to Europe last Spring to continue her studies as a pianist, gave the last of three concerts in London on the 27th of July. She is now traveling through the British Isles. She is expected to return to her home about October 1, when she will resume teaching in Somerville and Boston.

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GROWTH OF ROCHESTER AS MUSIC-LOVING COMMUNITY

That the concert-going habit is rapidly coming into vogue in Rochester, N. Y., is the belief of the Rochester *Post Express*, in which appears an interesting editorial on the subject. Thanks to the ministrations of the Boston Symphony Orchestra, the oratorio societies, the Festival Choral Society and a number of other organizations of the highest rank, not to mention the plan proposed by Walter Bentley Ball for a course of seven high-class concerts, there is every reason to believe that the citizens of Rochester who have not already done so will speedily awaken to the advantages to be derived from attending performances of the best music. The editorial says further:

"When the concert-going habit becomes so natural to a large body of the citizens that they go as a matter of course, Rochester may justly lay claim to the name of a music-loving city. One wonders a little why the Chamber of Commerce does not take up this matter. Its members are representative citizens; they exercise influence; they are a part of the civic body which must be increasingly drawn from if the musical culture of the community is to be more than superficial. Take, for example, Walter Bentley Ball's course of seven concerts of the first rank, if that scheme is carried through to a triumphant success—as indeed now seems to be an assured fact—it means the uplifting of Rochester out of the somewhat equivocal position it has occupied of late years, and its being placed in the forefront of musical centers. That will be a form of civic promotion which the Chamber of Commerce may reckon as a municipal asset. It is no inconsiderable thing to be able to tell members of a public body, as an inducement to hold its convention in the Flower City, that all the greatest musicians and orchestras come to Rochester as a matter of course. That is one reason why the chamber should endorse, as a body as well as individually, ventures like the one to which Mr. Ball has set his hand."

* * *

"But the ordinary citizen, who simply

looks for a pleasant way of spending time, is also waking up. Why should the erudite in music have a monopoly of the pleasure given by a great artist like Bonci, a violinist like Macmillen, or orchestras like those headed by Mahler and Damrosch? Music is not for society only; it is for the masses as well as the classes. Already, although the musical season is a couple of months away, the subscription for the new series of concert is so large that we may justifiably look forward to what is to come with enthusiasm. In the past we have been able to fill the theater for Frank Daniels; now we are going to do so for Mark Hambourg, or Witherspoon. It is to the business man, the manufacturer, the tradesmen, the keeper of the large store, the buyer, salesman and clerk that the concert should most attractively appeal. 'All work and no play makes Jack a dull boy' is a homely saying enough, but wonderfully wise. Good music is both pleasure and edification. It opens the heart; it develops aspects of our nature that the humdrum tenor of everyday life tends to atrophy. The employer who wants intelligent, eager help should encourage his clerks to go to concerts. Why should not the proprietors of our great stores give concert tickets by way of reward to those among their young people who show the most zeal in their work? By so doing they would be encouraging industry and raising the mental and moral tone of their employees. Our city officials, too; they should be seen at every good concert. In European cities the mayor and councillors are present at concerts in a sort of semi-official capacity. They pay their way like other people; but attendance is regarded as a sort of moral obligation, almost like going to church on Sunday.

"Rochester is on the upward curve of a wave of musical development, and it is every good citizen's duty to help. The most important phase of the coming season is, undoubtedly, Mr. Ball's remarkable series of concerts. If that can be carried to success, Rochester's days of provincialism in music are at an end."

GERMANY'S SUFFERINGS FROM THE FESTIVAL HABIT

August Spanuth, a musical authority in Germany, and editor of the *Signale für die Musikalische Welt* has been fulminating against the musical festival of his native land. There is reason in his discourse, because Berlin is the most music-beleaguered city in the world; its list of daily concerts, operas and various forms of musical entertainment is positively breath-catching. Only London at the height of the musical season can come within speaking distance of the German capital. And only audiences with the tympani of bass drum can hope to emerge sound of wind and limb after the Berlin tonal bath. Therefore Mr. Spanuth may be pardoned for his occasional outbursts of indignation. The point he makes is this: for the larger cities that conglomeration of ill digested programs, hurried rehearsals and inordinate junketings might be dispensed with. In communities which do not indulge in so much music-making perhaps the annual festival may prove both pleasant and profitable. He instances Munich, well supplied with harmonic pleasures the year round, yet suffering from the festival habit. Last Summer the Beethoven-Brahms festival was a success in every way; this year the Richard Strauss festival not only failed to pay expenses, but narrowly shaved the

edge of a *succès d'estime*. This fact, considering the enormous popularity of Strauss on the Continent, ought to give pause to festival fanatics.

In Dortmund there was a festival, in Carlsruhe another, in Cologne there is a festival, a Mahler festival was held somewhere else, and no doubt there has been or will be a festival devoted to the contrapuntal compositions of Max Reger. Musical genius nowadays is not allowed to starve in obscurity, and thus it is that after the lapse of a few years the much fêted swans sometimes turn into mediocre geese. But the argument of Mr. Spanuth is unescapable; there is too much music in Germany during a long season, and to spend the Summer following the programs of numerous provincial festivals is a thorn in the flesh for the weary public. New York while luckily behind the record-breaking Berlin, hears far too little good music from May to November, and often longs for the good old times of Gilmore, Thomas and Seidl. Yet the music festival is not needed in New York any more than a world's fair. Let Worcester, Mass., and Bangor, Me., cling to their pious custom of annually listening to music festivals; this town is well enough supplied with opera in the regular season.—*New York Sun*.

Severn Composition Heard in Europe

"La Bella Contadina" from Edmund Severn's Italian Suite for violin had its first European hearing in Belgium on July 29 with a second hearing on July 31. Franz Doehaerd was the soloist and he was accompanied by a symphony orchestra under the direction of Dr. Edward Blitz.

Rehearsing "Hans, the Flute Player"

Rehearsals for the first of the series of light operas to be given at the Manhattan Opera House are under way. For several hours each day the chorus master is busy with his singers, drilling them in the music of "Hans, the Flute Player," which is to be the first work presented.

Oscar Hammerstein announces that he

has definitely decided to make the first production on Monday evening, September 12. Sophie Brandt and the other principals reported for preliminary rehearsals early this week.

Brooklyn Synagogue Engages Miss McCue

Beatrice McCue, the contralto, has been engaged as soloist in the Temple Bnai Sholaim, of Brooklyn. She will begin her new duties on September 10.

Caroline White, the American soprano, will sing Mascagni's *Iris* in Lucerne this month.

Basil Sapellnikoff, the Russian pianist, will tour England again in the Fall.

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The Accomplishments of a Versatile American in Parisian Musical Life

Alfred Baehrens, Organist, Choirmaster, Baritone, Teacher of Singing and Jean de Reszke's First "Vorbereiter"—
His Escape from the Operatic Stage

PARIS, Aug. 15.—I suppose there is no art that embraces as many phases as does music. To be a musician, then, in the



Alfred Baehrens, the American Music Master of Paris, from a Crayon Sketch

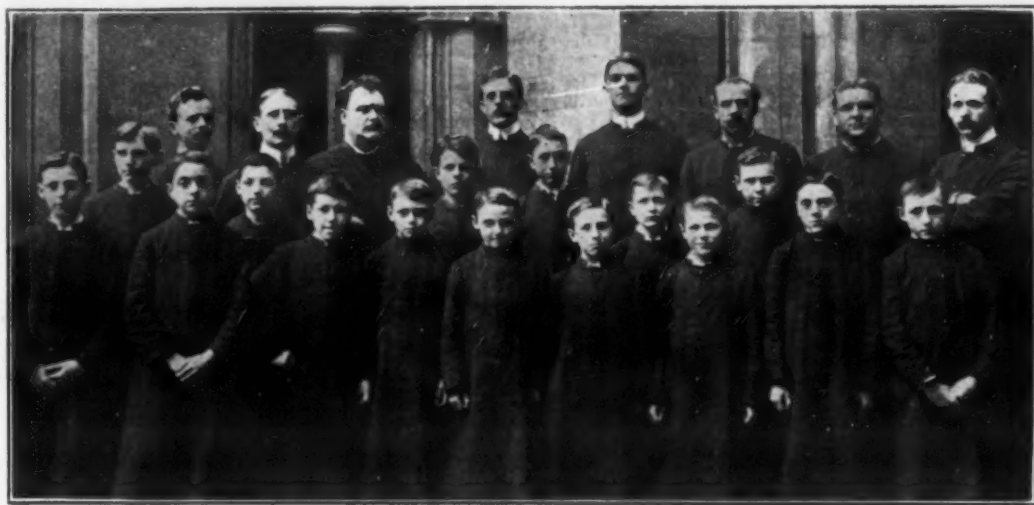
fullest sense, argues a far broader equipment than that of the average artist.

Good singers and good instrumentists are not so rare, even in America, where all art is young, yet a really good musician is one of the rare things, probably, of the world.

The reason seems self-explanatory. Few enough people have at once the talent, the time, the concentration and the money to learn to sing well or to play well, let alone to sing and play and think and understand well. Especially wanting in broad musical endowment is the singing element in music, where intelligence, as a rule, runs low. So low, that it is a relief to listen to a singer who stands on a solid foundation of musical knowledge and feeling. That is the reason that the work and personality of one man in Paris stand as an example to all students and teachers and artists. That man is Alfred Baehrens, perhaps the most versatile American musician established here.

In singing and teaching Baehrens centers his keenest interest; yet he is not less distinguished as an organist and choir master, nor less gifted as a pianist and theorist. And in the singing diction of four languages, German, English, French and Italian, all of which he speaks with fluency, his authority is recognized.

Associated with Jean de Reszke as pupil and accompanist ever since that eminent artist definitely gave up the stage for teaching, Baehrens has now become, one may truthfully say, the first of the many de Reszke assistants or "vorbereiters." And to that very sound and natural general scheme of voice production, professionally quoted as "method," Baehrens adds an infinite patience with detail, native discernment and an expertness of hearing resulting from five years' experience and attention in the de Reszke studio, where he has heard a large number of the best voices of his generation. He knows well how to apply the theories of his master and these



Mr. Baehrens and His Choir of English Boys and Men, at Trinity American Church in Paris

very theories he broadens by his own personal experience and supreme intelligence. He is not only a teacher who is safe, but a teacher who is eminently resourceful and progressive.

Furthermore, he is a man whose enthusiasm is unquenchable, because it lies so deep, and whose determination is invincible. No obstacle to attainment can discourage him because he never gives up until he has passed it, characteristics which supplement admirably and not too frequently a musical temperament.

There is much personal charm and depth of sentiment in his voice, a rather high baritone in quality, and a purity of production that is in itself inestimably instructive to pupils. Before de Reszke's establishment as a teacher, Baehrens exchanged lessons with Charles Clark, being a co-student in that studio with Frank King Clark, Herbert Miller, Thomas Richards, Kitty Cheatham and others who have also become well-known artists and teachers. Previous to that time he worked with the late Lassalle, former baritone of the Metropolitan and Paris operas and professor at the Paris Conservatoire. Through this association the young American became "auditeur" at the classes and concours of the Conservatoire, of which privilege he availed himself during two years.

An operatic career seemed imminent a year or two ago when the baritone was presented by Reynaldo Hahn to Director Carré of the Comique as a possible successor to Dufranne in the rôle of Golaud in "Pelléas et Mélisande." Carré asked him to prepare the rôle at once, but Baehrens decided suddenly for personal reasons to abandon the idea and has since refused other opportunities for operatic work.

It is nine years that Baehrens has filled the post of organist at Trinity American Church, Ave. de l'Alma, which was awarded him after a competitive trial in organ playing, sight reading and transposition. Guilmant speaks of him as one of the best equipped organists he has ever had as a pupil. The ability which he displayed at the age of eleven as organist in one of the churches of Canton, O., where he was born of Dutch parentage, matured under the guidance of Clemens of the Royal Chapel in Berlin, of Guilmant and of Dallier, organist of the Madeleine, and under Causade of the Conservatoire, with whom he worked at fugue and composition.

It would be difficult to find on two continents a more carefully trained choir than that of Trinity Church. A good deal of Gregorian chant and plain song are used and the boys have become so apt in musicianship that they are able to read creditably and easily almost any new service at sight. Mr. Baehrens gives a general supervision to their studies in harmony and

considerable attention to the individual voices.

The boys of the choir are selected from English families by an agent residing in London who is retained by the church to import the best attainable young voices. They are chosen at the age of nine or ten and they remain usually from three to four years. The church maintains a school pension for these young men in Passy, a suburb of Paris, where their material and mental wellbeing and progress are induced by a school master and matron and a French tutor.

Some of the most delightful musicales of the season were given last Spring by Mr. Baehrens at his villa in Passy, a suburban house set into a seductive little garden of old-fashioned flowers, shrubs and vines; one of those surprises that Paris delights in concealing behind noncommittal gates and walls. A number of his most gifted pupils were recently heard there, among them Mrs. Rachel Frease Green, of the London Opera; Mrs. Walter Wheatley, of Covent Garden; Einar Linden, of the Copenhagen Opera, Denmark; Gertrude Darrell, the American "Ingenue"; Lieut. Ferdinand Schwartz, baritone, and W. E. Hagerman, baritone, secretary of the American Art Association.

Ten years of Paris, an inexorable ambition and an instinctive sense of direction have placed this still very young artist in possession of an influence that is potent and far reaching and a power now in the ascendant.

LOUISE LLEWELLYN.

The tenor Carasa is to spend next Winter in Odessa.

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FROM "MUSICAL AMERICA" READERS

What Is Legitimate Band Music?

To the Editor of MUSICAL AMERICA:

At the thirty-first conclave of the Knights Templar commanderies of the United States in Chicago, August 7 to 12, there were fully 100 bands in the five-mile march of Tuesday, the 9th.

Most of these bands were representative of the best grade. This is not a snap-shot conclusion, for Masons of the Templar grade are not satisfied with any inferior article. They want, and can pay for, the best.

Verily, many of these bands filled the air with inspiration fitting a most magnificent display of intelligent, skillfully trained and delightfully disciplined manhood. Suitable music skillfully played by a band of musicians under capable leaders, coupled with such perfection of military discipline, fills the musical soul with a degree of pleasure and delight which words fail adequately to express.

Doubtless a larger percentage of people are interested and thrilled with military, or martial, music than with any other kind, which fact calls for a question later.

It is a little difficult, perhaps unjust, to make band comparisons, but I will venture to name that of the Chicago Second Regiment, as it had the largest number of men from sixty to seventy and only two others because they are all Knights Templar men; the one from Williamsport, Pa., composed of forty-five pieces, and which played superbly; also the Templar Band of the Damascus and Palatine Commanderies of St. Paul, Minn., which were the only Templar Bands present. The personnel of this band is as unique as it is uncommon. Every man is a business man. The St. Paul Templars play excellently and intelligence is stamped upon every strain. To speak in detail of the other fine bands from California, Missouri, Michigan, Indiana, Ohio, New York and other Eastern states would take too much space. Another band worthy of praise is the Royal Thirteenth Regiment Band of Hamilton, Ont.

Now to the question: What effect upon musical taste and development do the bands (military and those at Summer Parks) exert upon the people? To answer briefly, there are two dependencies; first the kind of music played, and, second, the quality of the playing, but the first must shoulder the greater responsibility. Right here, it is gratifying to note that the "rag-time" era has passed, or is rapidly passing, into eternity, if the repertoire of the bands at the conclave is a true index. But "rag-time" is not the only weak spot in band music of which the leader must be held responsible. At the conclave legitimate music was too conspicuous for being absent.

What is legitimate band music? It is music composed for military use, provided it is for marching purposes or street parade, and it should be in four-part measure. While it is absurd to change the rhythm, or measure, of pieces in 3/4 measure, like "America," and "The Star Spangled Banner," or Mendelssohn's "Spring Song," to

marching movement, we question the wisdom of arranging into marching shape such music as "Old Hundred," "Coronation," or other church music tunes, even if they are in four part measure. "Hail Columbia," "The Red, White and Blue," "Marching Through Georgia," "Tramp, Tramp, Tramp, the Boys are Marching," "My Old Kentucky Home," and similar pieces, and "Anker Doodle," perhaps, are legitimate marching music.

While "rag-time" was absent, the majority of the bands played illegitimate or trashy music. Of the legitimate class that was played, we may name, "National Emblem," by Bayley; "Boston Commandery," by Carter, which brings in "Onward, Christian Soldier," "Gloria," by Sosely; "Semper Fidelis," by Sousa—one of his earliest, and one band played his "Stars and Stripes." Now, we have many composers of legitimate band music. Much of it is good. It can be had in abundance, and band leaders are at fault if their bands do not play it. If leaders are competent a good class of music will appear in the repertoire, which will tend to educate the people upward; they will listen, absorb, like. When Band and Orchestras play such music the result will surely be educational in the right direction. Leaders must be held accountable. H. S. PERKINS.

Regarding the Metropolitan Contest

BRIDGEPORT, CONN., Aug. 20, 1910.

To the Editor of MUSICAL AMERICA:

Having read the article of your editor concerning protests of the extension of time for another year of the Metropolitan Opera prize contest, I would also like to protest against such an extension of one year and would, to be fair to all parties, suggest the time be extended to not later at the most, of half a year, say April 1, 1911.

I am acquainted with several composers who have sacrificed all their time and pleasure and spent much money for copying. I would consider it highly unjust to such, simply to accommodate a few who were slow in getting their work done. Those who are not finished within a given time should do like others have to, wait until another competition arrives. Such is the case with all competitions, and why this competition should be extended a whole year seems surely unjust to those who have spent day and night trying to get done in time. I hope the managers of this contest will reconsider such a lengthy extension and if possible for you, Mr. Editor, to bring the attention of the Metropolitan Opera House to that effect.

I am sure it would be appreciated by all and would not bring such a disadvantage to those who were compelled to live up to the time limit as at first mentioned in the conditions. I would appreciate the circulation of my letter and give others interested herein an opportunity to discuss this competition, and thanking you in advance, I remain,

Yours truly,
JOHN ADAM HUGO.

ST. PAUL'S EARLY PROMISES

Mrs. F. H. Snyder Announces List of Musical Attractions

ST. PAUL, MINN., Aug. 22.—Mrs. Frederic H. Snyder, the well-known impresario of St. Paul and Minneapolis, announces as her first attraction of the coming season a song recital by Mme. Sembrich, to be given at the Auditorium, Minneapolis, on October 23, and in the People's Church, St. Paul, on October 25.

Pavlova and Mordkin, assisted by the Imperial Russian Ballet, will be seen at the Minneapolis Auditorium November 4, and at the St. Paul Auditorium on the following day.

Mme. Galski will be heard in a recital in Minneapolis on December 8, and in St. Paul on December 9, while the Chicago Grand Opera Company, including Mmes. Garden, Sylva and De Cisneros, and Messrs. Grenville, Dalmorès, Sammarco, McCormack, Zerola, Dufranne and Renaud, will give the only season of grand opera to be heard in the Northwest, at the St. Paul Auditorium, on January 12, 13 and 14.

Alice Zeppilli is to sing *Madama Butterfly* for the first time during the Campanini Autumn season at Parma. Later she will sing the rôle in Chicago.

WANTS PUBLIC MUSIC SCHOOL

Boston Man Suggests Settlement House Similar to That in New York

BOSTON, MASS., Aug. 22.—Meyer Bloomfield, of the Civic Service House, has proposed to Mayor Fitzgerald a plan whereby a public musical school settlement may be established in Boston similar to that now in successful operation in New York.

Mr. Bloomfield believes that hundreds of children in Boston now unable to procure a musical education may be given lessons on some instrument, in sight singing and in musical theory and history for ten cents an hour and the use of a piano for practicing for five cents an hour.

The Civic Service House can now provide a room and one piano, but only about a dozen children can thus be accommodated. Mr. Bloomfield proposes the use of some of the rooms of the old Art Museum building and that pianos might be donated by friends so that at least fifty children could get a start.

To Produce "Miss Dudelsack"

Klaw & Erlanger will produce "Miss Dudelsack" in November. It is the operatic success of Berlin and Vienna. The book is by Fritz Grunbaum and Heine Reichert, with music by Rudolph Nelson.

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"The performance of the quartet was interesting by reason of its vitality, enthusiasm and emotional quality."—PHILIP HALE in Boston Herald, March 12, 1909.

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PITTSBURG GIRL WINS OPERA LAURELS

Clara Stadelman's Accomplishments Cause a Stir in Berlin—German Capital's Need of a Sound-Proof Studio Building—Munich's Orchestral Concerts

BERLIN, GERMANY, Aug. 5.—In Clara Stadelman, of Pittsburgh, Professor Ahl, formerly of the same city but at present teaching in Berlin, has a pupil of whom he may well feel proud.

Miss Stadelman has a lyric soprano voice of great range, purity and exquisitely placed. It is a voice which is wonderfully balanced and flexible throughout all its range, and both her phrasing and diction leave nothing to be desired.

Miss Stadelman made her debut last Winter at the Berlin Volksoper, where the director of the Berlin Opera Gesellschaft heard her and immediately engaged her for a two months' tour of Eastern Europe. Miss Applegate, who was dramatic prima donna of the company, predicts for Miss Stadelman a great future. "It is a rarely beautiful voice," she says, "and Professor Ahl has shown himself a great teacher in bringing it to such perfection."

In Bucharest and Sofia Miss Stadelman won the unqualified praise of the critics for her rendering of such parts as *Nedda*, *Micaela*, *Siebel*, and the *Hirten Knabe* in "Tannhäuser."

Wanted: A Sound-Proof Studio Building

The crying need of Berlin at the present moment is a sound-proof studio building. No one can for a moment deny that Berlin is fast becoming the great musical center of the world. Teachers are flocking here from all parts, deserting Paris, Brussels, Dresden, etc., and then our great difficulty is to find centrally located studios. In the new Schöneberg quarter, beautiful (externally) new residences are going up all the time, but from a teacher's standpoint they are impossible. They are built by speculators, are put together in a most flimsy manner and sound goes through them as easily as a knife through water.

Ganz Writes New Songs

Before his departure from Berlin on his vacation Rudolph Ganz writes me that he has been working very hard and has written what most of his friends and some of

his enemies consider some very good songs, and has also finished his variations on Brahms's "Schmied."

From Hendaye on La Cote d'Argent, at the base of the Pyrenees, Dr. Jacob, the European representative of MUSICAL AMERICA, sends me word that he is enjoy-



CLARA STADELMAN
Pittsburg Soprano, Who Made Her Operatic Debut at the Volksoper in Berlin

ing, after his strenuous Berlin season, its rural peace and quiet.

At Kirchhoffsfeld, near Werbis, in Saxony, there has just been unveiled a monument to the memory of Heinrich Werner, who lived from 1800 to 1840. Werner was

pre-eminently a composer of folk songs, and his "Heideröslin," "Sah ein Knab' ein Röslein Steh'n" will live as long as a "Gesang Verein" is to be found in Germany. Over forty vereins, composed of 1,200 singers, took part in the unveiling.

Censor's Ban on "Leda"

The Komische Opera begins its new season with Wendlandt's "Vergessene Ich." "Leda" by Barres was to have had first place, but the censor has forbidden its production. Amongst the novelties Director Gregor has promised to produce are the "Bohème" of Puccini as a pendant to the "Bohème" of Leoncavallo. Maria Labia is to take the part of *Mimi* and Otto Marak that of *Rudolf*. Then the German-Italian composer, Ermanno Wolf-Ferrari, will have a chance with his opera "Der Schmuck der Madonna" ("The Jewel of the Madonna.") Then comes "Psyche," the work of the French composer, Maurice Levy, followed by revivals of Rossini's "Tancredi" and Gounod's "Der Arzt Wider Willen" ("Le Medecin Malgré Lui"). Revivals seem to be the order of the day everywhere.

Wagner Festspiel at Munich

On Saturday last at Munich took place the first performance of the Wagner Festspiel. The opera chosen was "The Fairies." Kraus, of the Berlin Royal Opera, was cast for the part of *Arindal*, though why it is hard to understand, and it is still more difficult to understand how the Munich critics could have found in his work anything to praise. The voice has lost most of its former beauty, and its unnatural forcing was at times more than apparent. As for his acting the less said the better. Frau Burg Zimmerman took the part of *Ada* instead of Maud Fay, who was ill. Scenery, chorus and ballet were perfect, Kapellmeister Röhr conducted.

Opera in the Open Air

On August 3 in the open-air theater at Zoppol the opera "Das Goldene Kreuz" ("The Golden Cross") was given. The singers received a most enthusiastic reception from the four thousand people present.

"Parsifal" War Still Rages

The "Parsifal" war goes merrily on, with Director Martersteig easily in the lead. He has applied the rule that "All is fair in love, war and operatic matters." But then it's a long time to 1913 and perhaps before then some enterprising German director may make overtures for the right of production before the copyright expires. The decision of Martersteig in no way to respect the wishes of the dead Master put quite a different complexion on matters, and Frau Wagner might wish to defeat his scheme to be the first to produce it in Germany outside of Bayreuth.

The Munich Orchestral Programs

After many delays, the program for the Orchestra concerts, and Chamber music matinees, given by the "Société Française des Amis de Musique" of Munich has at last been made public:

Sunday, September 18: Chabrier, Overture to Gwendolene; César Franck, fourth Beatitude; d'Indy, first symphony for orchestra and piano; Bruneau, Overture to Messidor; Saint-Saëns, third symphony in C Minor, with organ and piano.

Monday morning, Sept. 19: Saint-Saëns, second sonata for piano and violoncello; Duparc: La Chanson triste; Chausson, La Chanson perpétuelle; piano piece from Rameau, "Rigaudon et Tambourin"; Madame Couperin, "Le Rossignol en amour," "Les Virieux et Les Gueux"; Saint-Saëns, septet for piano, stringed instruments and trumpet.

Monday evening, Sept. 19: Second orchestra concert, César Franck, symphony in D Minor; Faure, Piu Jesu, from his requiem mass; Lalo, Scherzo; Debussy, excerpts from "Pelléas et

Mélisande," with voices and orchestra; Faure, two nocturnes; Ravel, Rhapsodie Espagnole.

Saint-Saëns, Fauré, Widor and Dukas will direct their own works. René Baton will conduct the Orchestra concerts, Gustav Bret the works of César Franck. The following artists will also take part: Cortot, piano, Wanda Landowska, piano, and Dr. Schweizer organ, and for singers, Rose Féart from the Paris Grand Opera, Mme. Darlays, Messrs. Huberdeau, Plamondon and Biannene. Helping the great artists will be the Munich Tonkünstler Orchestra, 104 pieces, and the Munich Madrigal Society. For the entertainment of the French guests there will be a gala performance at the Royal Opera of Berlioz's "Benvenuto Cellini" on the 21st and on the 22nd September "Der Fliegende Holländer," both under the direction of Felix Mottl.

P. J. GRANT.

Waghalter's Opportunity

Ignatz Waghalter, the Polish conductor and composer of the opera, "The Devil's Path," won his spurs at the Opéra Comique, in Berlin, under interesting circumstances, says the *New York Times*. The regular conductor failed to turn up for the two hundredth performance of d'Albert's "Tief-land." The house was packed with a gala audience, and the management was in tears. Waghalter flabbergasted them by saying that he knew the score of "Tief-land" by heart and could conduct it faultlessly. The management accepted his offer, reluctantly, but the result was one of the most brilliantly conducted performances of "Tief-land" in history.

D'Albert, who was present, dragged Waghalter up from the conductor's chair and embraced him publicly, in full view of the cheering audience.

Writing Down the Nightingale's Song

Various attempts have been made to write down the nightingale's song. Aristophanes tried to represent all sorts of birds' songs in the "Birds," and a musical reader of the *Times* once reported the nightingale as singing "tiou-tiou-tiou, ut-ut-ut-ut, tchitchou, ticht-tchit, rrrrrrrrout." Gilbert White's musical neighbor at Selbourne simply said that nightingales' "notes are so short and the transition so rapid that he cannot well ascertain their key." He had less difficulty, naturally, with the cuckoo. Most cuckoos, he found, sang in D, but he had heard some in C, and "a most disagreeable concert" was produced by two singing together, one in D, the other in D sharp.—*London Chronicle*.

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THE NEW OPERA "PAOLETTA"

Florida-Jones Work to Be Produced for First Time in Cincinnati Next Week

CINCINNATI, Aug. 22.—Of considerable interest is the new opera "Paoletta," by Pietro Florida and Paul Jones, which is to be presented here on August 29 with Bernice Di Pasquale in the title rôle, not only because its libretto is the work of an American, but also because its creators have endeavored to introduce many elements generally regarded as distinctly antithetical.

Mr. Jones's plot is highly romantic, and in certain of its episodes suggests portions of "Tannhäuser," "Aida," "Parsifal," "Faust," "Hérodiade" and several other familiar works; while Mr. Florida has endeavored to reconcile with Wagner's system of leading motives and up-to-date instrumentation and contrapuntal tendencies the melodic fluency of the old Italian school and brilliant exhibitions of coloratura for the soprano. Just how satisfactory these divers elements will amalgamate remains to be seen, though persons acquainted with Mr. Florida's completed score speak with enthusiasm of its qualities.

Paul Jones, the well-known Cincinnati artist and writer, has gone to medieval Spain for the scene of his opera. The rival kingdoms of Castile and Aragon have waged war on each other, defeat having doggedly pursued the Castilians. Even the Sacred Mirror, a powerful talisman captured in Jerusalem during the Crusades, is powerless to help matters, though hitherto all upon whom the white light of the mirror has shone have been triumphant in all matters of war or of love. So carefully is the thing guarded that the penalty of death is inflicted upon all those found within the precincts of its shrine at night, with the exception of the priests who serve it.

The King of Castile eventually determines to try some new expedient to retrieve his lost fortunes and commands a Moorish astrologer, Gomez by name, to read the stars and inform him of the celestial opinion on current events. Gomez, who professes to have adopted Christianity, though he has really done nothing of the sort, manipulates the stellar decree—whatever it may have been—to suit his own purposes, and being an ardent lover of the Princess

Paoletta informs his royal master that the speedy acquisition of a son-in-law is about the only thing that will ever retrieve the fortunes of his arms. But, as Gomez is a person well advanced in years and a mere star-gazer besides, he conceals his true intents and proclaims that the youthful Paoletta must become the bride of the hero who performs the most valiant deeds against the enemy.

The King makes known these conditions at the Feast of the Flowers and the nobles eagerly vie with each other to become suitors for the hand of Paoletta. To the astonishment of all Gomez is among them, disguised as one Prince Muza, his nephew. He is duly ridiculed, but appeases the populace somewhat by asserting that he appears only as proxy for this nephew, who is ill. The contest eventually narrows down to Prince Muza and Don Pedro, a young knight whom the Princess loves during the daytime, but for whom she experiences an amazing indifference as soon as night falls because of a spell which the Moor has cast upon her. With the help of the mirror the latter has succeeded in regaining his youth, and ultimately wreaks vengeance upon his rival, causing him to be banished for having endeavored to obtain admission into the sanctuary where the talisman is kept. The King bestows his daughter's hand upon Gomez, but Don Pedro reappears just in time to straighten out matters and denounces the astrologer, while priests flash the light of the mirror upon Paoletta, thus absolving her from the spell. Gomez being of no further use dutifully drops dead, while Paoletta becomes the bride of Don Pedro.

To this text Mr. Florida has composed music that is described as being thoroughly melodious, and dramatically effective. There are typical themes for the various personages of the play, and these are woven into elaborate contrapuntal patterns. There are several ballets in the course of the opera, as well as imposing choral ensembles. Paoletta sings much florid music, and the rôle is well calculated to please the coloratura soprano. Many numbers in the work should undoubtedly achieve wide popularity.

ATLANTA'S SUNDAY FREE CONCERTS ATTRACT CROWDS

More Than 4,000 People Attend Second of Series Given by the Music Festival Association

ATLANTA, Ga., Aug. 22.—The Atlanta Music Festival Association has inaugurated a series of Sunday free concerts, given at the Auditorium-Armory, which are proving immensely popular. For that purpose Dr. Percy J. Starnes has been engaged to play the big organ, which cost the city \$50,000. Dr. Starnes will receive a salary of \$5,000 a year.

On Sunday afternoon over 4,000 were in attendance at the second of the free recitals. The north gallery is set aside for the negroes.

Edwin Lemare, Clarence Eddy, Florence Hinkle and Margaret Keyes, with a local chorus of 500 voices, under the direction of

Albert Girard-Thiers, have already been heard in these recitals.

On August 18, in connection with Dr. Starnes, Michael Banner appeared on the program of the mid-weekly concerts. A nominal sum is charged for these concerts, and they are well attended. Five dollars is charged for a season ticket book containing fifty tickets, which can be used at the discrimination and pleasure of the holder.

The Atlanta Conservatory of Music has just issued its annual catalog, with an eminent faculty headed by Kurt Mteller, piano; Albert Girard-Thiers, voice, and Michael Banner, violin.

Miss Bertha Harwood, president of the Atlanta Musical Association, has made up an unusually interesting program of concerts for the coming season, and has promised Atlanta music-lovers some star attractions with the orchestra of the association as a feature. L. B. W.

Minna Kaufmann Receives Word From Her Former Teacher

Minna Kaufmann, the soprano, has just received word from Alice G. Mott, who attended to the Salzburg festival early this month. "The fest is a great success," writes Miss Mott. "Mme. Lilli Lehmann was in fine condition, her voice and singing being wonderful." Miss Mott adds that Marie Lehmann, sister of Lilli, with whom Mme. Kaufmann studied, was delighted to hear the messages of good will sent by Mme. Kaufmann.

F. C. Whitney Goes Abroad

Frederic C. Whitney, who produced "The Chocolate Soldier" here, left New York on August 17 for London, to complete arrangements for the production of the operetta in

the Lyric Theater in that city on September 10. He will go later to Berlin to witness performances of "Baron Trenck," a comic opera which he will produce here this season in the Casino. It will be put on first in the Lyric in Philadelphia on October 29.

Kitty Cheatham Back from Europe

Kitty Cheatham arrived in New York Saturday, August 20, on the American Line steamship Philadelphia, after a very successful sojourn abroad. She had the opportunity to display her art to the Russians, but engagements in the United States prevented her remaining longer abroad. Next year she expects definitely to go to Russia and Roumania.

The Maeterlinck-Dukas opera "Ariane et Barbe Bleue" is to be staged at the Metropolitan in January.

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CONCERT, ORATORIO, RECITAL

NEW STAFF FOR THE PHILA. OPERA HOUSE

Alfred Hoegerle Appointed Resident Manager—Sousa's Band at Willow Grove

PHILADELPHIA, Aug. 22.—The coming of Sousa, the "March King," to Willow Grove and the announcement of an entirely new staff for the Philadelphia Opera House by the successors of Oscar Hammerstein were the leading features of musical interest here last week.

Sousa and his band were accorded a most hearty welcome and played to large audiences all week, though the weather was not the most favorable, several afternoons and evenings being rainy. Yesterday was fair but cool, and thousands flocked to Willow Grove to hear a very interesting Sunday program, which consisted of many of Sousa's own compositions.

The selection of Alfred Hoegerle as resident manager of the Metropolitan Opera House Company by the successors of Mr. Hammerstein came as a distinct surprise in musical circles. He has been superintendent of Horticultural Hall here and was picked to manage the opera house by unanimous action of the board of directors, presided over by E. T. Stotesbury, the president, at a meeting on Friday.

Mr. Hoegerle's name is almost unfamiliar to the present generation of operagoers. However, he has had many years of experience in operatic affairs. He had been engaged in the theatrical business practically all his life until fourteen years ago, when he became superintendent of Horticultural Hall. He began his theatrical career as treasurer of the Lyceum, now the Broad Street Theater in 1883; and held this position for three years. In the Spring of 1886 he became treasurer of the Temple Theater, which was burned down two years later. He then went on the road as manager of a theatrical company, and next became manager of the Grand Opera House here, wherein, in those days, grand opera was being produced on a modest scale. While there he made the acquaintance of Gustav Hinrich, and later was Hinrich's manager. It was while serving in this capacity that he met the members of the Board of Directors of the Academy of Music, in which grand opera was being given, and in 1896 they offered him the superintendency of Horticultural Hall. He has served in this capacity since, and, it is understood, he will hold this position in connection with that of local operatic manager for an indefinite period.

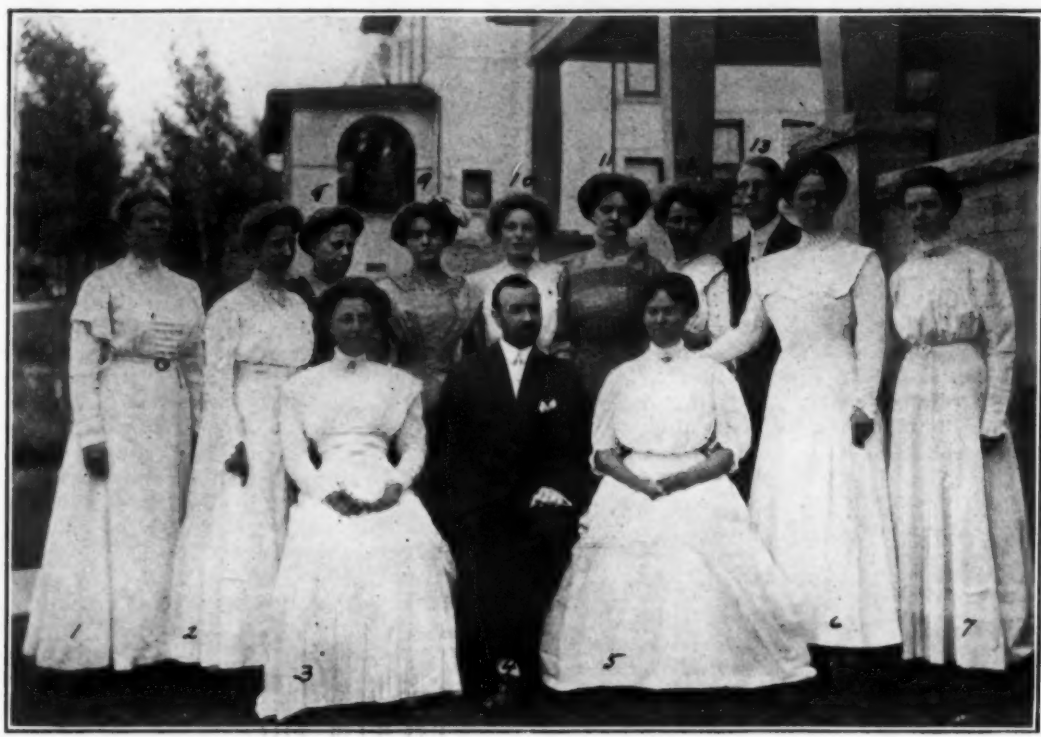
If Mr. Hoegerle's appointment was a surprise, it was not more so than the unofficial announcement that the entire opera house staff which served during the Hammerstein régime has been told that their services will not be required in the future. It is said that the old staff will be succeeded by an entirely new force, not one of whom has ever had any connection with Hammerstein. It was also announced, officially, that a ticket office will be established in the center of the city, where all tickets for the opera will be sold. This eliminates the agents who have sold tickets during the former seasons. Preference of seats will be given to former subscribers of the Metropolitan and Philadelphia Opera Houses, first come, first served. All the boxes have been subscribed for, but the sale of seats will open on September 20.

It was definitely decided to amend the former policy of the Broad and Poplar streets house so that traveling organizations and concerts may use it on other than opera nights. The New York Hippodrome Company will play a six weeks' engagement, beginning the last week in October. Other attractions may also be seen there before the opening of the Metropolitan opera season on December 13. The performances of the Metropolitan will be given Tuesday evenings, the number of which has not yet been decided upon, although it is understood that it will be either six or eight. Half of these will be given before the regular season, and the other half at the conclusion. As the Chicago-Philadelphia Company will not close its season in Chicago until January 18, it will not open here until after that date. During its ten weeks' season there will be forty performances in all, to be given on Monday, Wednesday and Friday evenings and Saturday matinees of each week.

Much regret was expressed at the meeting over the death of Gianoli-Galletti, whose passing is regarded as a distinct loss to opera in America.

Bernard Ulrich, general business manager of the Philadelphia-Chicago Opera Company, left here Saturday for Chicago.

JOHN C. WILCOX AND HIS COLORADO SUMMER CLASS



1. Mary L. Woodbury; 2. Catherine R. Jones; 3. Mrs. J. C. Wilcox; 4. J. C. Wilcox; 5. Mary D. Taylor; 6. Annie M. Briggs; 7. Maude Curtiss; 8. Mrs. E. B. Fenton, chaperon; 9. Maude G. Ludwick; 10. Lillian R. Hopkins; 11. Gretchen Ludwick; 12. Margaret St. V. Sanford; 13. John C. Kendel.

BOULDER, COLO., Aug. 17.—The Summer session of the Wilcox Studios was brought to a brilliant close last week when ten of the students appeared in recital. The singers were Miss A. M. Briggs of Denver; Catherine R. Jones, of Iola, Kan.; Maude G. Ludwick, Saguache, Col.; Margaret St. V. Sanford, Hardin, Col.; Mary D. Taylor, Denver; Maude E. Curtiss, Norton, Kan.; Lillian Hopkins, Boulder; Miss P. Ludwick, Saguache, Col.; May L. Woodruff, Greeley, Col.; and John C. Kendel, Greeley. Lena B. Powelson, of Boulder, and Edwin Lewis, of Emporia, Kan., who also took the Summer work, were obliged to leave before this recital. The audience was most enthusiastic in its commendation of the singers, and many re-

marked the uniform excellence of their work. Mrs. Wilcox accompanied the singers splendidly. At the close of the program Mr. Wilcox sang, by request, "Far Across the Desert Sands" (Woodford-Finden), "L'heure exquise" (Hahn) and "How's My Boy?" (Homer.) In spite of the taxing strain of a season that has included the giving of 2,500 lessons besides chorus directing and other activities, Mr. Wilcox was in virile voice and sang in a way to arouse much enthusiasm. Tomorrow Mr. Wilcox and family leave for Lake Eldora, in the mountain peaks, for ten days' absolute rest. Mr. Wilcox announces that his Summer session for 1911 will be held in Portland, Oregon, and more than half of his present class have registered for the work there.

He is daily expecting to hear from Herr Andreas Dippel regarding next season's repertoire. S. E. E.

SUMMER MUSIC STUDY COURSES AT HARVARD

Final Examinations After Successful Term of Six Weeks—Noteworthy Results Obtained

BOSTON, Aug. 20.—The final examinations in music at the Harvard Summer School took place in Holden Chapel on Thursday. The occasion was the conclusion of a six weeks' season which, with a single exception, has proven the most successful in the history of the Summer School.

There have been noteworthy results in the music courses. The number of music students has exceeded the attendance of former years, while this is considered by the directors of less importance than the remarkably high standards which have been maintained in the classes of musical instruction, under Prof. Farnsworth, and the classes in musical appreciation, elementary and advanced harmony under Prof. John Marshall. From the first it has been the endeavor of the directors of the Summer School to insist upon the highest requirements in class work and examination, to organize courses which should necessitate the maximum of accomplishment for each participant. As a result, those who gather at Cambridge for study in the Summertime are in the large majority of cases representative of the very best element of the student body of to-day. It is believed that the Summer courses at Harvard University exact more of the ability and industry of the student than those of any other college in this country.

Next season, in accordance with a number of recent demands, the courses in normal music will be considerably extended. The faculty believe that in six weeks of thorough, hard work it is possible for a teacher of music to gain very appreciably in practical ability as a musician. Next Summer there will not be less stress laid upon the theoretical branches of pedagogy, but more attention will be given than ever before to solid groundwork in elementary directions for all members of the normal classes.

If the attendance of the courses under Prof. Marshall increases next season, as in all probability it will, additional classes in the theory of music will be formed. A

special course in counterpoint is now under consideration.

Students of music at the Summer School have benefited immensely by the excellent library of scores and musical literature in Holden Chapel, by the superb collection of music in the great Harvard library, and by the priceless musical collection of Allen Brown in the public library of Boston. A series of interesting concerts have been given during the Summer term by Prof. Marshall, as organist; Frank Adams, organist of the Central Congregational Church, Jamaica Plain; by Stephen Townsend, the popular baritone, and others. These concerts, well attended, have been among the most profitable and entertaining incidents of the Summer season. Finally, there should be mentioned the invaluable asset of the quiet and studious atmosphere of the celebrated college town. O. D.

New York Artists in Peterborough Concert

PETERBOROUGH, N. H., Aug. 19.—The picturesque theater made of logs interwoven with green pine branches, which commanded the interested attention of all those attending the pageant this week, was devoted to a concert yesterday afternoon. The participants were Anna Loew, soprano; Miss Gwendolyn Valentine, of the Fritz Schei company; Zelina Bartholemew, soprano, and Albert Jagger, tenor, all from New York. Gwilym Miles and Marie Nichols were the assisting artists. The MacDowell songs used on the program were: "Thy Beaming Eyes," "The Swan," "The Sea," "My Love and I" and "Long Ago." Mrs. MacDowell played the accompaniments for Mr. Jagger. B. T.

Brockway's Lecture-Recital

Howard Brockway, the eminent American composer-pianist, who will make a lecture tour in this country the coming season, under the management of R. E. Johnston, will render most interesting programs. His lecture and piano recitals will benefit students of music in a very extraordinary way. His lectures on the "Latest Word in Opera," with illustrations at the piano, invariably makes a deep impression on the hearers on account of the clear analysis of the text. Last season Mr. Brockway gave a few lecture recitals by request in some of the leading cities and he selected "Madame Butterfly," "Pelléas et Mélisande" and "Elektra" as representative of the three modern schools of operatic composition, which proved to be a great success.

CHICAGO'S SWEDISH CHORUS HOME AGAIN

Tour in Fatherland Did Not Meet Expectations—News of Middle Western Artists

CHICAGO, Aug. 22.—It appears that our somewhat phlegmatic friends of the Swedish Singing Society have not enjoyed the wonderful success they hoped to secure in touring the fatherland giving concerts. Summer business was not particularly good, and the organization was disbanded.

The singers, however, received sufficient compensation to return to America, where music appears to be more adequately sustained. However, as many of the singers went merely for pleasure, they probably accomplished the end aimed at without great expense, and the trip altogether was enjoyable, if not otherwise profitable.

Subscriptions are now being received at the Auditorium for the season seats of the Chicago Grand Opera Co. engagement which opens November 3. Manager Bernhard Ulrich states that he has received many applications, and is very much encouraged over the outlook. He recently returned from Philadelphia, where the season sale had been phenomenal.

Arnold Barber, the young baritone who attracted attention last season in his public work, states that he will devote more attention than ever to concertizing the coming season.

Harriet A. Chase is now snatching a brief vacation in Iowa, but expects to be back at the Cosmopolitan Conservatory early next month. She is an important member of the Carver Williams Concert Co., which has been fortunate in securing a large number of bookings.

Errol Smith, a pupil of Herman Devries, has signed a contract to appear in opera this season, under the direction of Henry Russell, in Boston. Mr. Smith will be pleasantly remembered through his appearances in many operas given under the auspices of the Chicago Musical College.

Wallace Moody, tenor, who has already made a name for himself during his brief residence in Chicago, has been engaged for considerable oratorio work during the coming season, and will concertize under the auspices of the Redpath Bureau.

Miss E. Fern Smith, one of the gifted soprano students of Thomas N. MacBurney, has been appearing in the Chautauqua circles with the Oriole Trio, and has been appointed head of the vocal department in the Conservatory of Music at Tuskegee, Tenn. Another pupil of this teacher, Kelley Alexander, a basso-cantante, formerly director of Lombard College, has been appointed to a similar position in the Christian College, at Columbus, Mo., and Adele B. Meddler takes charge of the vocal department at Leander Clark College, in Toledo.

George Hamlin, tenor, will leave Lake Placid, in the Adirondacks, early next month, and make a number of Victor records before returning home.

Georgia Kober, pianist, who has passed a busy and engaging summer at Chautauqua, has just published a most attractive concert circular.

Arthur Olaf Anderson, one of Chicago's most brilliant young composers, while resting this Summer, has been fairly busy, and has completed a suite for orchestra which will be produced early the coming season.

Charles W. Clark, the baritone, returns from his Parisian home to spend a short time in his old home city here, and has secured a studio in the Fine Arts Building from September 1 to 10, in order to coach a limited number of singers.

Della Thal, since her appearance as soloist with the Theodore Thomas Orchestra at Ravinia Park, has been spending her vacation at Mackinaw Island. Martin Frank has secured her for a number of recitals here during the coming season, the inaugural one being in Music Hall late in September.

Elaine DeSelle, the contralto, scored a remarkable success with the Joseph Sheehan Opera Company in Detroit. She not only has a beautiful and perfectly balanced voice, but seems to have developed remarkable histrionic aptitude. C. E. N.

Frank L. Shackleford, a tenor pupil of Dr. Franklin Lawson, while on a visit to his home in the West, sang in the big Chautauqua Auditorium at Silver Lake, O., and was enthusiastically received.

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REINALD WERRENATH

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Gracia Ricardo's Determination to Win Success on the Concert Stage
Caused Her to Decline Many Golden Opportunities—Her First
American Tour

Manager M. H. Hanson reports that the first American tour of Gracia Ricardo, the American soprano, will be of gratifying proportions. He has already booked this well-equipped singer with many of the leading musical societies in the country and believes that by the end of the season she will have become a general favorite with concert-goers in her native land.

Coming from old Colonial stock—a lineal descendant of the first John Quincy Adams—Mme. Ricardo received the foundation of her musical education in Boston and New York. Then going abroad for finish and repertoire she studied in Paris successively with Trabadelo, Delle Sedie and Sbriglia, at the same time taking lessons in languages and diction from members of the Comédie Française and the Conservatoire. Italy was the next goal, and some time was spent in Florence studying with the great Vannucini and coaching with him in Italian opera. Berlin, German opera and the great field of German *lieder* next attracted the singer; and even before her student days in Berlin were over she had made a triumphant debut there, and the most exacting critics gave her due meed of recognition for voice, rendering and interpretation. Offers at once flowed in for concert work, and for several years Mme. Ricardo's tours have taken her from Southern Russia to Northern Scotland, from Madrid to St. Petersburg, from Christiania to Rome.

With the operatic repertoire at her finger tips, time and again has this American singer been requested for the opera stage. Nikisch made her a very gratifying offer for Leipzig; the Dresden Opera likewise, and in London she has been requested to substitute for Mme. Melba at Covent Garden. But true to her first determination Mme. Ricardo has steadfastly clung to the wider field that the concert stage affords.

In this determination she was strengthened by the great Johannes Brahms, the composer taking a lively interest in the professional career of the young American singer. Several times had she been the guest of Brahms and his family at their country residence, and the composer himself coached her in his songs, so that her rendering of these must be accepted as authoritative.

After many years of success in Europe this American singer turns to her own country to make her reputation here. She has decided to remain for some seasons and will essay to assume on the American concert stage a place that shall be as commanding as that which she has long occupied in Europe.

Equally at home in Italian, French and German opera, the classic German *lieder*, modern French, German and English song, all of the standard oratorios and many that have never been given on this side of the Atlantic, her beautifully flexible and dramatic soprano voice is said to be equal to all demands.

YOUNG CHORISTERS STRIKE

Mrs. Clarence Mackay's Daughter Leads
Rebellion in Roslyn Choir

Because little Katherine Mackay, daughter of Mrs. Clarence Mackay, could not see any earthly reason why girls were not as logically entitled to Summer vacations as boys, parishioners of Trinity Protestant Episcopal Church in Roslyn, L. I., are likely to be obliged to dispense with choir singing unless some diplomat can set things aright. It appears that the boys of the choir were given a rest about a month ago and that in the meanwhile the girls carried on their share of the musical contributions with cheerful alacrity. A few days ago Prof. Thomas J. Peacock, the musical director, whom Mrs. Mackay had imported from Brooklyn at the cost of \$100, caused his little musicians to be summoned in council and thereupon proceeded to inform them what to do and what not to do while he took his vacation. Miss Katherine thereupon came out with the flat-footed question as to when the girls were to have theirs. The professor was duly incensed at such audacity and on recovering from his amazement inquired what ever led mere girls to expect such privileges as were granted their brothers. Whereupon there was pandemonium until Director Peacock put an end to the whole discussion by informing the young ladies that they might stay away altogether if they so desired. They took him at his word and now Roslynites are wondering what Mrs. Mackay will say to the professor when she comes home from Europe.

Many Engagements Booked for Lilla
Ormond This Season

Lilla Ormond, the popular mezzo soprano, who is spending the Summer abroad, will return to this country the latter part of October to prepare for her long concert tour. Miss Ormond will sing in Concord, N. H.; at Minneapolis, with the Apollo Club; at St. Paul, with the St. Paul Symphony Orchestra; at Duluth and Minneapolis, with the Minneapolis Symphony Orchestra, and she will give recitals at Albert Lea, Dubuque, Des Moines, Iowa City, Galesburg, Monmouth, Lawrence, Lindsborg, Aberdeen, Kansas City (three performances), and during the week of February 5 she will have six performances in Florida. Her tour is being arranged by Manager R. E. Johnston.

The chief honors of the recent Strauss Festival in Munich which was not a financial success, were carried off by Edyth Walker, who sang Salomé and Elektra.

COSBY WITH RADCLIFFE BUREAU

Southern Pianist Will Assist in Management of Washington Agency

WASHINGTON, D. C., Aug. 20.—Ernest H. Cosby, the well-known pianist of Richmond, and for many years organist of All Souls' Church in that city, is now permanently located in Washington, at the head of the Music Club Department of the Radcliffe Bureau. Mr. Radcliffe's efforts this season will be confined chiefly to the South. Mr. Cosby is a thorough musician himself, and an ardent lover of the art in all its branches. One of his duties in Richmond was the directing of a large boys' choir, which figured conspicuously in church music. The loss which the Virginia capital has sustained in Mr. Cosby's severing his connections in that city has been the gain to the Radcliffe Bureau.

Elaborate arrangements have been made for the entertainment of the Vienna Gesangverein during its one-day visit to the national capital, on August 28. The various German societies, musical or others, have united in preparing a program which will show the high esteem in which this musical organization is held. The Washington Sängerbund has been the leading figure in this entertainment, with George W. Spier as chairman, and its club rooms will be placed at the disposal of the visitors.

W. H.

CLARENCE EDDY'S TOUR

Lively Interest Shown in Concert Organist's Work for Next Season

The number of responses to the recent announcement of an American tour by Clarence Eddy, the celebrated organist, have already far exceeded the expectations of Mr. Eddy's managers. When it became known that he would devote himself entirely to concert giving this coming season, church committees throughout the United States were quick to avail themselves of the opportunity of presenting so distinguished an organist. Especially has this been true where new organs are ready for dedication, as Mr. Eddy's services in this connection have always been in demand.

Inquiries have been made from as far West as the Pacific Coast, and a series of engagements made in Texas assure a tour in that State alone lasting several weeks.

Following Mr. Eddy's American tour this season it appears most likely that he will give organ recitals in Europe during 1911-12, as negotiations with this in view have already been begun by a prominent London manager.



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MUSIC SCHOOLS READY TO REOPEN

Several Chicago Educational Institutions Announce Fall Terms—
Teachers Leave for Belated Vacations—Japanese Party Calls
Upon Dr. Ziegfeld

CHICAGO, Aug. 22.—Mrs. Stacy Williams writes from Paris that she has had an interesting time thus far on her trip abroad and still has the Rhine journey in prospect.

Lulu Mae Foote, a pianist of this city, assisted her friend Alice Cramer, soprano, of Red Oak, Ia., in a recital given there last week.

Carl D. Kinzie, back at his desk in Lyon & Healy's, predicts the coming concert season the greatest in the long eventful career of the Apollo Musical Club. He has his hand on the musical pulse and pronounces it unusually strong for this season of the year.

Albert Cords, of this city, who has spent the past two years as director of the City Temple School of Music in Spokane, Wash., has come home again and is temporarily directing the music of the Second Baptist Church.

Theodore S. Bergey and wife left last Wednesday for a little outing at the old home in the Hoosier State. Mrs. Bergey is an alumnus of Depeau University and will visit old friends on the faculty while they are at Greencastle.

Ellen Kinsman Mann has been spending her Summer in Michigan.

John J. Hattstaedt, president of the American Conservatory, sailed last Thursday from Naples on the *Koenig Albert* and will be back in his office to register pupils September 2.

Mrs. O. A. Mason, a pianist and composer of this city, has taken an apartment in Paris for the Winter, and will do considerable study with Widor.

D. A. Clippinger, well-known educator and choral director, has gone to Devil's Lake, Wis., for ten days.

Milon R. Harris, the choral director, is currently filling Chautauqua engagements.

Mrs. Anna Groff-Bryant recently returned from a delightful outing at the Summer home of Mrs. Marie White Longman in Michigan.

Marian Genevieve Groff next Saturday will be married to Charles Victor Stier at the Holy Angels Church.

Paul Stoye, the new pianist engaged for the Faculty of the Chicago Musical College, is the composer of more than a hundred selections for piano, voice and orchestra. Of this number, forty have been exploited by American publishers and twenty of these are now in the repertoire of the famous Leipsic Windtstein Orchestra.

H. W. Wirth and his bride are East on a honeymoon trip. Mr. Wirth is the baritone at the Second Baptist Church.

Grace Morton Clagett, a popular member of the Chicago Piano College faculty, is enjoying this month at Ocean Grove, N. J.

Mary E. Highsmith, soprano, has concluded her vacation and resumed her teaching at the Chicago Musical College. She expects to do considerable concert work this Fall.

ing at the Chicago Musical College. She expects to do considerable concert work this Fall.

Effie E. Murdock has returned from her outing at Ludington, Mich.

Mr. and Mrs. Frank P. Mandy left last week for a fortnight in northern Wisconsin.

Walter A. Stults, of the Northwestern Conservatory of Music, Evanston, Ill., has booked an early song recital for Music Hall, in the Fine Arts Building.

Adolph Erst, organist of Holy Angels Church, is proud of his oldest son, Stephen Erst, who recently returned with honors from the Conservatory of Prague. The father and grandfather of the young man, who are both still teaching, were graduates of that institution. Young Erst, who first studied with his father and then with Hans von Schiller in this city, is a pianist of promise.

The Vilein American Violin School opens its twelfth annual season next week at its old stand suite, No. 411 Kimball Hall. The faculty consists of Joseph Vilein, director; Richard Vilein, violin; Melvin Martinson, violin; J. Eman Vilein, violin; Julius Brander, harmony, and Mark Vilein, accompanist and musical history.

Kirk Towns, who has been one of the successful singers and teachers in Berlin for the last few years, has made a contract to return to the Chicago Musical College this Fall and resume the very successful work formerly carried on there. Mr. Towns is now visiting his old home in Iowa.

The Chicago Musical College opens its Fall term September 12, likewise its forty-fifth year, a record of steady growth and maintenance, as well as honorable age, a musical institution of which Chicago may well be proud.

Carl Ziegfeld has gone on an extended hunting trip in company with William Leahy, General Freight Agent of the Rock Island lines.

The Glenn Dillard Gunn studios in the Fine Arts building are represented early this season by an artistic brochure. The work of the Normal classes and lectures on pedagogics is interestingly described, likewise the work of the children's department, conducted by his gifted and accomplished wife, Barnva Bracken Gunn. Among the associate piano teachers in the school are: Prudence Neff, Effie M. Haarvig, Robert Ring, Mary Knight, Charlotte Andrus and Lenora Falk. The theoretical departments, including harmony, counterpoint and composition, are under the charge of Arthur Olaf Anderson.

An artistic and engaging program was presented Thursday evening at the Chicago Beach Hotel for the benefit of the Home of Disabled Children. The selections were presented by Nina Bolmar, Esther Pederson and Bruno Steindel.

Laura Harris last Sunday played the

dedicatory selections on the new pipe organ recently installed in St. Paul's Church, on the South Side.

Mrs. Merle Meagley, a brilliant accompanist of Detroit, has located in this city and is already booked for a number of recitals to be given in Music Hall next Fall.

Earl Blair has given a number of recitals during the weeks' ends this Summer. He continues to conduct a large class at the American Conservatory.

William E. Zeuch, the organist, who is spending a brief vacation at South Bend, Ind., recently returned from a trip through the West, having given a number of organ recitals that were well received.

Mrs. Frank Farnum, a member of the famous Brahms Quartet, is back from her vacation in Dixon, Ill., where she made a brilliant appearance in concert.

The papers of Ripon, Wis., are enthusiastic over the singing of Dr. Carver Williams in "Stabat Mater." They also remark the exquisite style in which he sang "The Little Winding Road."

Kurt Donath, the well-known educator, has gone to Saugatuck, Mich., for a short vacation prior to the beginning of the Fall term.

Hans Biedermann, formerly director of the Englewood Musical College, this season will concentrate his energies to conducting his new studios, No. 74 Auditorium Building. The studios were appropriately opened last week with a reception and reunion of former students of Director Biedermann.

A party of twelve Japanese students, touring America during the Summer months, called at the Chicago Musical College Thursday and presented themselves to Dr. Ziegfeld, through the card of Alfred Johnston, a former college student who is now teaching in Japan. The students were shown through the various class rooms, studios and study rooms and then given a short musical program in the Rehearsal Hall of the School of Opera. When they were about to leave, they presented Dr. Ziegfeld with an artistic memoir of the occasion.

The Sherwood Music School of Chicago, under the direction of William H. Sherwood, the noted concert pianist and teacher as well as composer, will begin its Fall term September 12 in Suite No. 712 Fine Arts Building. It adheres to the best modern principles of artistic, scientific and practical value. Instruction will be given in piano, interpretation classes (which are conducted by Mr. Sherwood, similar to the famous classes of Liszt at Weimar), vocal, violin, organ, harmony, counterpoint, composition, history of music, normal, children's work, public school music, ear training, languages, elocution, and gymnastic dancing. The different teachers of the school are all well known, and as is already known, the piano teachers are Mr. Sherwood's graduated pupils of much experience. Pupils' recitals and faculty concerts will be given during the school year for the benefit of the public and all music lovers.

C. E. N.

A NEW RECRUIT TO THE SLAVIC GENIUS

Eugene de Morawski's Compositions Attract Musicians' Attention in Paris

PARIS, Aug. 22.—A new recruit to the Slavic genius now bursting upon the modern world is Eugene de Morawski, a young Pole whose symphonic poem was performed here recently at the last concert of the Société Musicale Indépendante. "Vae victis" is a work of tremendous proportion, of truly great ideas. Like most Polish music, it is the expression of pessimism—the struggle of man against the implacable fatality that crushes him. Life assails him treacherously from all sides. The revelation of love exalts his energies and gives him a desperate ambition to free himself from the immutable law of suffering. But his efforts are vain and he dolorously succumbs.

Other orchestral works of Morawski will be given this Summer at Monte Carlo and other resorts. Four of his songs—one of them a setting of "Open the Door" of Jobby Burns, who is the admiration of the composer—were heard recently at an evening musicale at the home of Alfred Bachrens. Mme. Dlugoszowski, a Polish singer



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RITA FORNIA, Prima Donna Soprano, of the Metropolitan and Boston Opera Houses.

JOSEPH MALKIN, Great Russian Cellist.

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Noted Soprano Makes Her First Appearance in America Since Return from Europe

BROOKFIELD, CONN., Aug. 22.—The appearance of Mme. Gracia Ricardo in recital at the Congregational Church Wednesday was the musical event of a delightful season. It was her first recital at any music school since her return from Europe, and was given as a compliment to Herbert Wilber Greene, the director of the school, who was Mme. Ricardo's first vocal teacher. Her reputation as a singing artist is too well established abroad to permit a doubt as to the success of this, her initial, season in her own country. The honors paid her by royalty, by critics and by the foreign public have been fairly earned, for she possesses not only a superb vocal equipment, but a musical intelligence of the highest order. Each number of her exacting program manifested her mastery of tonal art, and was construed with a consummate sense of the composer's musical idea. Mme. Ricardo's brilliant work was enhanced by the exceptional accompanying of Mrs. Caia Aarup Greene, whose grasp of the spirit of the songs, both musically and artistically, left nothing to be desired.

During Mme. Ricardo's three days' stay at the school the pupils were given an opportunity to meet her personally and hear her speak about conditions which influence American student life abroad. The presence of so uncommon an artist was recognized as a peculiar privilege by everyone in residence at the school, as well as by the people of the vicinity who heard her recital.

VISITING CHORUS IN BUFFALO

Local Committee Appointed to Entertain Vienna Singers

BUFFALO, N. Y., Aug. 22.—The Vienna Academic Singing Society, now visiting America, will reach Boston Friday. As guests of the Buffalo Orpheus a concert will be given in Convention Hall on that evening.

A committee of forty was appointed by President William F. Kasting, of the Buffalo Orpheus, to welcome the visitors. The committee consists of the following:

Mayor L. P. Fuhrmann, Charles F. Bishop, George P. Urban, Samuel Botsford, Harold J. Balliett, Hobart Weed, Hans Schmidt, Julius Lange, Henry C. Zeller, William Lautz, Harry J. Knepper, Dr. E. S. Tobie, Hon. Louis B. Hart, Charles F. Rhode, John Clement, St. Bettinger, Charles F. Heintz, Matthew J. Chemnitz, Jacob E. Mueller, M. H. Blecher, R. H. Huessler, William Gaertner, M. D., Alex. Hoegl, Henry Vom Berge, Charles H. Schwenk, Albert Hutter, Fred. L. Hartmayer, Fred. Haller, Anthony Winter, Carl F. Siekman, Robert Gerlach, Albert Stettenbenz, Charles F. Graesser, William P. Luedeke, Andrew Brunn, George Wennesheimer, J. C. Schenk, Charles F. Meister, William F. Kasting.

TO LOCATE IN TORONTO

Prof. Michael Hambourg, Father of Mark, on His Way to Canada

TORONTO, ONT., Aug. 22.—Prof. Michael Hambourg, father of the well-known pianist, Mark Hambourg, is now on his way to take up his residence in this city. He has accepted a professorship at the Guildhall School of Music.

Michael Hambourg was born in the district of Yaroslav, Russia, fifty-four years ago. He studied piano and composition under such masters as Henselt, Rubinstein and Tschaiowsky, and at the age of twenty-four received the highest degree awarded by the St. Petersburg Imperial Conservatory. He became professor in the town of Voronez, where his son Mark was born, and later held high professorial posts in Moscow and London. He has become recognized as a master of the higher school of piano playing, and his pupils number his son Mark, Charlton Keith, Elsie Horne, Daisy Bucktrout and many others.

J. Redfern Mason, a music writer and critic, of Rochester, N. Y., will publish a book next month on "Song Lore of Ireland," which announcement is already attracting much notice on account of the well-known ability of the writer and the interest of the subject.

CLOSING DAYS AT CHAUTAUQUA

Students at New York State Educational Resort Hear Recital as End of Season Approaches—Visiting Artists Present Programs

CHAUTAUQUA, N. Y., Aug. 22.—The season at Chautauqua is rapidly drawing to a close, the past week marking the final session of the Summer schools. Several of the teachers will remain for the last week for the benefit of those pupils remaining during that time. William H. Sherwood, Sol Marcossion and Mrs. E. T. Tobey are among those teachers still on the grounds. The last week has been interesting musically. On Monday a recital was presented by pupils of the violin-piano departments, the following being the program:

Concerto, A Minor, first movement, Hummel, Sudie Brodie, Ripley, Tenn.; Violin, Air on the G string, Bach-Wilhelmj, Marguerite Waste, Toronto, Ont.; "Faschingswanck," Schumann, Myra Albright, Greensboro, Ala.; Concerto, C Minor (Largo), Beethoven, Sadie Christian, Greensboro, Ala.; Violin, "Canzonetta," D'Ambrosio, Evelyn Beardsley, Syracuse, N. Y.; Concerto, D Minor, first movement, Rubinstein, J. Paul Stalls, Memphis, Tenn.; Violin, Quartet, Soechting, Marguerite Waste, Toronto, Ont.; Edythe Tyler, Louisville, Pa.; Evelyn Beardsley, Syracuse, N. Y.; Martha Pilcher, Lexington, Mo.; Melodie, G minor, Op. 23, Chopin, Frances E. Melton, Jacksonville, Ill.; Concerto, A Minor, first movement, Godard, Louis Faxon, Memphis, Tenn.

The choir of Clarion, Pa., Methodist Episcopal Church arrived in Chautauqua yesterday. The same party came to Chautauqua last year, after raising funds for their stay by giving a cantata. They were so successful in getting the necessary money and enjoyed their stay at Chautauqua so much that they tried the same plan this year, with equal success. The cantatas given this year were the "Holy City" and "Belshazzar." They are full of enthusiasm about Chautauqua and plan to enjoy themselves. They are guests of the Keystone Cottage, and will stay ten days or more.

The last of the Sherwood-Marcossion recitals was given at Higgins Hall the afternoon of the 16th, to a large and appreciative audience. The program was:

Brahms, Sonata in A Major, Op. 100, for Violin and Piano, Mr. Sherwood and Mr. Marcossion; Schumann (1810-1910), "Etudes Symphoniques," Op. 13, Mr. Sherwood; Wagner, Siegmund's Love Song from "Die Walkure"; Theodore Spiering, Artist Etude No. 4; Tirindelli, Pierrot gai (Burlasco); Charles Heydler, Waltz Caprice, Mr. Marcossion; Chabrier, "Bourree Fantasque"; Saint-Saens, Etude in A Minor (Adantino Malinconico); Rubinstein, "Etude on False Notes."

Ashton Jonson concluded his "Wagner Music Dramas" Tuesday with "Götterdämmerung." In the interpretation of the dramas of Wagner Mr. Johnson shows the power of the idealist in his conception of the purpose of the composer, and the skill of the musician in his manner of presenting these dramas to his audience.

The musical feature of Wednesday was the presentation of Henry B. Vincent's "Garden of Kama" by the August soloists, Agnes Kimball, soprano; Edith Castle, contralto; Frank Ormsby, tenor, and Marcus Kellerman, bass, with the composer at the piano. The "Garden of Kama" is a truly delightful work. The setting is especially well done, and shows the careful work of a musician who has a very keen sense of the singable and artistic. Mr. Vincent, the composer, was pleasing in his accompaniments, an added feature to the excellent work of the soloists. The large audience was loud and insistent in its applause of the performers.

The last of the Artists' Vocal Recitals was presented at Higgins Hall on the afternoon of the 17th, by Messrs. Croxton and Washburn, with Frederick Shattuck, accompanist; Mrs. Kimball, soprano, of the August quartet, assisted in the program:

"Cesar's Lament," Handel, Mr. Croxton; "Darkness and Light," Tirindelli; "Mammy Song," Pigott; "When I'm Big I'll Be a Soldier," Molloy; "Uncle Rome," Homer, Mr. Washburn; Duet, "The Passage Bird's Farewell," Hildach, Mrs. Kimball and Mr. Croxton; "The Mad Dog" ("Vicar of Wakefield"), Lehman, Mr. Washburn; Aria, "One Fine Day" ("Madama Butterfly"), Puccini.

Anna Winkopp's Musicales

Anna Winkopp, the New York vocal instructor and contralto member of the Manhattan Ladies' Quartet, recently arranged a number of musicales at the Springville House, Good Ground, L. I. At the first of these Miss Winkopp won much applause by her fine singing of a number of German and English songs. Hetty Conway, a promising pupil of Miss Winkopp, sang Denza's "May Morning" and Hawley's "Sweetest Flower" very effectively. One of the main features of the program was the barcarolle from the "Tales of Hoffman," sung by Miss Winkopp and Miss Conway.

Mrs. Kimball; "The Pauper's Drive," Homer, Mr. Croxton; Duet, Barcarolle ("Tales of Hoffman"), Offenbach, Mrs. Kimball and Mr. Washburn.

On Thursday Henry B. Vincent, the resident organist, was heard in the following request program:

"Bell March," Best; "Borghild's Dream," from "Sigurd Jorsalfar," Grieg; Minuet, Vincent; Prelude, D Minor, Chaminade; "The Sandman," Alden; Pavane, Sharpe; Variations on an American Air, Flagler.

L. B. D.



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FAR-WEST'S INTEREST IN ORCHESTRA MUSIC

Many Amateur Societies in Los Angeles and Surrounding Cities with Substantial Subsidies

LOS ANGELES, CAL., Aug. 16.—Orchestral music is creating much interest in itself in Southern California. While there may be jealous writers who cast strictures on the local symphony orchestra and disgruntled would-be leaders, the fact remains that the work done by Harley Hamilton, director; L. E. Behymer, business manager, and the board of managers, with the body of fifty players, many of whom have been with Mr. Hamilton for a decade—all these have done a work for music in this end of the country that can not be (as it never has been) repaid in money.

All have worked together for the good of the art, knowing there was no day's wages in it for them.

The results are seen not only in Los Angeles, where the orchestra idea is permeating the schools and the churches, but the outside towns as well. San Diego has collected \$25,000, I am told, as backing for an orchestra to be formed there this fall.

The Riverside Orchestra Association has gone San Diego one better—or five better—and has raised \$30,000, I am told, for its orchestra. In neither of these will women players be barred. Why should they be in these beginnings of local orchestras? The Woman's Orchestra of Los Angeles has proved what a fine organization of this kind may wear skirts.

The orchestras above will be but beginnings. They will play light music at first, but it will give pleasure to their hearers and valuable drill to them. Later the style of the music will grow more solid and the taste of players and listeners will demand better things.

The effect of this symphony orchestra of ours reaches into the public schools. A matter for congratulation by the musical public is in the recent election of Prof. John Francis to the superintendency of the schools of the city. Professor Francis is the man who has made the Polytechnic High School of Los Angeles the model for schools of the sort all over the country. He is a broad-minded man and interested in the arts. He loves music and will do all in his power to put it on its proper basis in our schools.

At the Polytechnic they have an orchestra of forty-five players among the students and this (under the direction of Gertrude Parsons) with the chorus of 180 voices and various mandolin and glee clubs of the school furnished all the music at its recent commencement.

The English high school has an orchestra on the same planned by Miss Blythe as well as the usual complement of musical clubs.

And this orchestral interest extends to the grammar grades. Sixteen of the schools have their bands of players, running from thirty to forty-five in number. The best of these, perhaps, is at the Grand avenue school, where Jennie Jones, a teacher who is also clarinetist in the Woman's Orchestra, leads a fine band of young players.

And in the churches there is similar interest. The orchestra of the First Congregational Church has been under the leadership of William Mead, flutist of the symphony orchestra, for a dozen years. Earl Valentine runs a similar band at the First Methodist Church; the Immanuel Presbyterian, said to be the largest and wealthiest Presbyterian church on the coast, also has its orchestra and a dozen other churches have smaller bands of young players.

All this makes for musical interest. The interest in good compositions reaches out from the players into their families and into the audiences that hear them. Consequently it is natural that the local symphony orchestra should have the next season provided for and \$4,000 laid away as a nest egg for that of 1911-12. The public is crowding to the symphony orchestra concerts and at last the labors of Director Hamilton and his men are coming to be appreciated and given the proper patronage.

The soloists for the coming season are selected and Director Hamilton is in Europe hearing the best musical events that are taking place there this Summer. Inci-

MME. ZIEGLER FOUNDS AN AMBITIOUS INSTITUTE



Mme. Anna E. Ziegler's Summer Class at Brookfield Center, Conn.

BROOKFIELD CENTER, CONN., Aug. 22.—Anna E. Ziegler, the well-known vocal instructor of New York, is about to incorporate the Ziegler Institute, with a graded course of study, the graduates to be launched in the singer's profession by a special agency working entirely for that purpose. There will be competitive scholarships from each State of the Union, and a special department for acting with singing to prepare for light as well as grand opera.

Mme. Ziegler expects to have the incorporation papers filed and the first certificate awarded by August 25. She will at that time give an explanation of normal tone action, assisted by Professor Louis Hallet, who is one of the incorporators and who teaches normal body response, natural gesture and grace.

Mme. Ziegler is anxious to make the institute—which will have its center at the Metropolitan Opera House with branches elsewhere—a self-supporting one from the start.

The persons shown in the above photograph, taken at Brookfield Center, where Mme. Ziegler spends the Summer, reading

from left to right, are Ida Cowen, of Brooklyn; Rebecca Dubbs, of Reading, Pa.; C. L. Kendig, of Lancaster, Pa.; Sue MacMurray, of New York; Prof. Louis M. Hallet, of New York; Esther M. Kendig, assistant to Mme. Ziegler, and Mme. Ziegler. Second Row: Laura Martin, of Lancaster, Pa.; Ada Samuels, of New York; Ella M. Phillips, of Lebanon, Pa. Seated below, in center: Jessie M. Hertz, of Harrisburg, Pa., and Master Fritz Ziegler.

Laura Martin, of Lancaster, Pa., sang "Into the Hills," by Mercadante. Miss Martin gave a recital in the Curtis Gymnasium Tuesday afternoon, August 16. She sang "Faith in Spring," "Impatience," "Hedge Roses" and "Wohin," by Schubert; "Spring Song," Mackenzie, and a number of songs by Cadman, Dr. Gow, Harriette Ware and Mrs. Beach. Rebecca Dubbs gave a recital Thursday, August 18, and Ida Cowen sang a number of songs by American composers on Saturday, August 20.

Miss Nagle, of New York, sang at the Sunday morning service of St. Paul's Episcopal Church, Brookfield Center, Conn., on August 14, giving a song by Bruno Huhn.

dentally he will put \$500 into new orchestral scores for his band. He has heard eight or ten concerts under Richard Strauss's direction and will produce at least one of the Strauss symphonies here next season.

Last year the city devoted \$10,000 to a municipal band under Mr. Hamilton, this sum as a trial. Now the demand is for more concerts. Central Park is being made over this Summer and with a new bandstand of proper design and a continuation of the band concerts the city council could add to its popularity. But the prospects are not great. The city is building a \$35,000,000 aqueduct, a \$3,500,000 harbor and \$3,500,000 worth of good roads—the prospect of the \$50,000 asked for is rather small. After the water comes through the aqueduct and makes its 20,000 horsepower for sale, then the city can meet its bonds and have money for bands as well as bonds. But that will be about four years hence. W. F. G.

Edith de Lys is engaged for the next Monte Carlo opera season.



Frank Bracht

CHICAGO, Aug. 22.—Frank Bracht, a Chicagoan, who years ago used to be a member of Johnny Hand's orchestra, a musician well known in and about Chicago, recently played his own requiem at Spokane, Wash., where he had been residing for sev-

eral years. For almost two weeks prior to his passing away he had anticipated his end, and finally begged to be carried to the piano once more. A stalwart son picked up the emaciated form of the dying man and carried him to the instrument. At once the seemingly paralyzed arms of the aged musician seemed revitalized. He reached out his hands and fondled the keys of the piano and then with wrapt expression began to play the melodic memories of long ago, with wonderful improvisations. How the dying fingers could conjure the deep chords was a mystery to the spell-bound listeners. Finally, collapsing from weakness, he remarked: "I am content to die now." He was carried back to his bed and was dead within the hour. C. E. N.

Edward Balch

NEW HAVEN, CONN., Aug. 22.—Edward Balch, a German violinist, sixty-seven years of age, who came to this country as a member of Theodore Palmer's Orchestra about forty years ago, died Friday. He had given violin instruction in this vicinity for many years. W. E. C.

August Trenker

BERLIN, Aug. 10.—Director August Trenker has just passed away in his 76th year at Dresden. He was for many years a familiar figure to the thousands of Americans who visited the Saxon capital, being director at different times of the different Guard regiment bands and the Gewandhaus concerts.

Arthur Coquard

PARIS, Aug. 22.—Arthur Coquard, a well-known composer, musical critic and Chevalier of the Legion of Honor, died in Paris yesterday, according to a special Prensa despatch. M. Coquard was born May 26, 1846. He had long written for the *Echo de Paris*.

UTAH'S MUSICIANS RETURN FOR SEASON

Salt Lake City Again Attracts Its Artistic Colony—Word from Prof. McClellan

SALT LAKE CITY, UTAH, Aug. 16.—The Summer has been so excessively hot and so many musicians have closed their studios and ceased their studies, that the past ten weeks in Salt Lake have been decidedly dull in musical lines.

August 15th, however, is finding them streaming back to town from the ends of the East and West, and there is every prospect for a splendid season during the Fall and Winter. Ferullo and his military band are playing a short engagement at Saltair, Salt Lake's famous beach resort.

John W. Summerhays, tenor, who is spending his vacation in southern Utah, sang "If With All Your Hearts" from "Elijah" at the South San Pete stake conference, held at Manti on Sunday last.

An important musical event is the coming of the mixed quartet of celebrated singers to the Odeon on September 7, under the management of Fred C. Graham. It is composed of Marie Rappold, Margaret Keyes, Daniel Beddoe and Allen Hinckley. Because of the expected appearance of Daniel Beddoe, the great Welsh tenor, his countrymen here are taking an interest in the concert and promise to make it a huge success.

The latest word from Prof. J. J. McClellan announces his election to the offices of vice-president of the National Association of Organists and State president for Utah.

In his letters home Professor McClellan says that he met several persons, at least a dozen, for whom he has played on the Tabernacle organ in this city, and that he now begins to realize how the organ and the recitals are appreciated.

Professor McClellan has been invited by the management of the Ocean Park auditorium to return there next Summer for a month's engagement to give daily recitals. His decision in the matter will not be made known until after his arrival home Monday morning.

Mary Hortense Kimball, who has been studying vocal music in Paris, sails today for New York, where she will land on the 23d. She will reach Salt Lake about the 28th, and will spend two months in the city before returning to Paris to continue her studies. Miss Kimball plans to work under Jean De Reszke the coming year, and it will be necessary for her to be in Paris by November 1, when instruction with him will begin.

Mrs. Harry Gue, a church and concert singer of New York and Brooklyn, who has been visiting her brother, W. H. Shearman, for the past two months, leaves on Monday for Portland, Ore., where she will spend about two weeks.

The building at No. 48 East South Temple street, now occupied by the Graham Music Bureau and several local musicians, will be entirely remodeled by the owner, H. H. Cummings, who contemplates fitting up twelve convenient and attractive studios there. Work will be commenced Monday, and the exclusive studio building will be renamed Handel Hall.

A special organ recital was given by Assistant Organist Edward P. Kimball at the tabernacle on Wednesday in honor of the officials of the Western Pacific and Denver & Rio Grande railroads, and the visiting representatives of the Japanese-Pacific steamship lines. A feature that caused considerable surprise among the Orientals in attendance was the playing of the Japanese national song by Mr. Kimball, who gave it three times, as is their custom, and in the usual tempo.

Mrs. Mabel Sharp Herdian, the noted Chicago soprano, was a visitor in Salt Lake on Thursday on her way to California. She will also spend a week with Mrs. Harold Siegel at Wells, Nev., on her way to the coast.

Francis Woodmansee is preparing an unusually good program for his recital that will be given next month. L. S. G.

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Eben H. Bailey, the Boston composer and teacher, is spending his vacation at Ipswich, Mass.

Edith Lynwood Winn, violinist, and Margaret Gorham, pianist, both of Boston, are spending the Summer at Plymouth, Mass.

C. B. Hawley, the New York organist and composer, is the guest of his sister, Mrs. C. W. Keefer, in Danbury, Conn.

F. Addison Porter, the well known Boston piano teacher, and his wife are spending their vacation at their camp in Maine.

Mrs. Emeline Grant Wilkinson, after thirteen years of service as organist at Tremont Temple, in Boston, has recently resigned.

Mme. de Berg Lofgren, a vocal teacher of Boston, has moved into new apartments at No. 70 Westland avenue for the coming season.

John E. Daniels, tenor, and Harris Shaw, are arranging a series of lecture recitals to be given during the coming season in New England cities.

M. Hess, a French trombone player in the Boston Symphony Orchestra, is a Summer guest at the Hotel Mattaquason at Chatham, Mass.

May Dearborn Schwab, the Portland, Ore., coloratura soprano, has been engaged as one of the soloists to sing at the Walla Walla fair next month.

Amy Seller, the talented Portland, Ore., composer, will be married in the near future to Joseph Leconte Goldsmith, the San Francisco violinist.

Under the direction of Emil Mollenhauer, A. F. Denghausen and twenty members of the Boston Apollo Club gave a concert recently in the Town Hall of Cohasset, Mass.

Harold Vincent Milligan gave an organ recital at the First Presbyterian Church in Portland, Ore., recently. He played numbers by Salome, Cappelleir, Parker and Massenet.

The coming concert of the Orpheus Club, of Oakland, Cal., will have an added interest in that it will mark the tenth anniversary as conductor of Edwin Dunbar Crandall.

Katherine Lackey, organist of St. Ann's Church, Tenleytown, D. C., has been engaged for St. Stephen's Catholic Church in the same place. Miss Lackey has served as organist in many of the churches in Washington.

Mme. Dové Boetti, of Chicago, has removed her School of Vocal Art to her residence at No. 2311 Indiana avenue, Chicago, where all lessons will be given. Pupils' rehearsals and recitals will take place in Handel Hall as usual.

Evelyn Parnell, the talented young Boston singer, who left Boston to fill operatic engagements abroad during the coming season, has recently been in Paris, and the latest advices from her came from the Rome Hotel in Milan.

Alfred T. Eldridge, organist and choir-master of St. Margaret's Episcopal Church, in Washington, D. C., was recently married to Harriet Elson, a member of the church choir. The couple are spending their honeymoon at Ocean Grove, N. J.

A concert was recently given by Fannie Hirsch, soprano, at the Grand Hotel, Catskill Mountains. Her program included songs by Chopin, Dvóřák, Strauss, D'Hardelot, Gounod, Sucher, Verdi, Schubert and Schumann.

Marguerite Howard, a member of the Rubinstein Club, of Washington, D. C., has been engaged as leading soprano for the newly organized choir of St. Stephen's Church, Washington. Miss Howard has already sung with success at many churches and club recitals.

Dr. H. J. Stewart, of Portland, Ore., has composed a cycle of songs in which he has made use of some of the Yosemite legends. A new mass is also another recent work of this musician. The latter will be given at St. Dominic's Church in San Francisco as soon as it is received from the press.

Roberta Allen, a Washington, D. C., violinist and singer, who spent the early Spring in New York, has left for New Mexico, to spend a year or more with her brother-in-law and sister, Major and Mrs. Koerber. She took her violin with her, of course, and will keep up her work in music.

Marguerite Moore, conductor of the orchestra of the Women's Philharmonic Society, is spending the summer at Ogunquit, Maine. There is a large colony of artists and writers at this charming spot. Miss Moore will return to New York in October.

Elsie Sherman, the daughter of L. S. Sherman, of the well-known music firm of Portland, Ore., recently played violin numbers with success before the Lagunitas Country Club in Ross Valley. She recently completed a season of study covering several years with Gelo in Paris.

The thirty-ninth concert of the historical recitals held at Alex. Zenier's studio, Appleton, Wis., recently was featured by sea music. Among those who appeared on the program were: Edward Wiley, New Orleans, La.; Elizabeth Thomas, Miss Hoyt, George Schmidt and Alex. Zenier, all of Appleton.

At an entertainment recently given by Mrs. James B. Haggin at her Newport residence, Tamara de Swirsky, the classic dancer, delighted the guests with her interpretations of music by Rachmaninoff, Dvóřák and other composers. A special ballroom was built by Mrs. Haggin for the occasion, and about 400 persons attended the performance.

Marie R. Smith, soprano soloist of the First Presbyterian Church in Baltimore, Md., is enjoying an extended vacation. Her itinerary includes Newport News, Old Point, Ocean View, to Norfolk, Va. Thence to Boston, Mass., a trip over Paul Revere's famous ride, and Nantasket Beach; then to Albany, N. Y., New York City, and by steamer to Atlantic City.

Emily Roberts Houghton, daughter of Dr. Owen Houghton, of Brooklyn, who four years ago made her stage debut as a member of the chorus in "Parsifal" at the Metropolitan, is now singing in the "Arcadians," in New York. Miss Houghton has studied singing for a number of years, and decided to undertake a stage career despite the opposition of her parents.

Mme. Marie Von Unschuld, the Austrian pianist, of Washington, D. C., who is Summering at Newport, was heard last week in a recital at the residence of Mrs. W. Storrs-Wells, at which were present such social leaders as Mrs. Charles Hoffman, Mrs. Drexel, Mrs. Slater, Mrs. Kunz, Harry Lehr and others. Her program was artistic and thoroughly appreciated.

Many changes have been made during the Summer in the personnel of the choir of St. Matthew's Church, in Washington, D. C. In pursuance with the wishes of the Pope the use of mixed choirs will henceforth be discontinued and only a male choir employed. Milton Boyce has been engaged to take charge of this new choir and he will begin the work of selecting new voices as soon as he returns to Washington.

Mrs. Grace Hall-Riheldaffer, of Pittsburgh, will return there this week from Chautauqua, where she appeared in several recitals. She will appear in recital this week at Mountain Lake Park. She is to be one of the soloists with the Pittsburgh Symphony Orchestra in December. She is making bookings for next season, and will appear for the third time at Ohio Northern University.

Charles H. Bochau, of the Peabody Conservatory faculty, and musical director of the Maryland School for the Blind, has been appointed director of the choir of Madison Avenue Temple, in Baltimore, Md. Mr. Bochau succeeds Dr. B. Merrill Hopkinson, who has been director of the choir for nineteen years. Mr. Bochau will assume his new duties October 1, when Dr. Hopkinson's resignation takes effect.

The Neapolitan Quartet continues to delight large audiences at the Suburban Park, in Baltimore, Md. The program this week included Neapolitan songs by Di Capua, Pestalozza and Denza, the quartet from "Rigoletto" and selections from Wagner, Bohm, Fauré, Offenbach and other favorites. Eva E. Wycoff, the New York soprano, sang Verdi's "A fors' e lui," from "Traviata."

The Thalia Männerchor of Baltimore, Md., held its annual outing Sunday at Weber's Park. A prominent feature was the rendering of a number of choruses under the direction of John C. Franck. Delegations were present from the Harmonie, Germania Männerchor and Arion singing societies, and the Badische Ladies' Association. Otto Brueggeman is president of the Thalia Männerchor.

Mrs. Azariel Smith left Toledo, Ohio, this week to join her husband and family in Portland, Ore., where they are to make their future home. Mrs. Smith has been one of the leading vocal teachers of Toledo, also one of the officers of the Eurydice Club and a very successful director of Volunteer Chorus choirs. Her son Frederick has a fine baritone voice, having been baritone in the quartet choir of the First Congregational Church, and this last year has been in Trinity choir.

John S. Vogel enlisted a number of singers from the German musical societies of Pittsburgh and organized a festival chorus to sing this week in conjunction with the Festival Orchestra, on the lawn of the Schenley. Ben Greet and his players appeared at last week's concerts of the Festival Orchestra. Margaret Sankey, the New Castle soprano, and Mrs. Margaret Whyte

Witherspoon, who sang two groups of Scotch songs at Wednesday night's concerts, were well received.

Increased demands for the services of Josef Hofmann in American next season has made necessary the abandonment of the proposed Mexican tour, which the pianist had planned, under the direction of his managers, the Quinlan International Musical Agency. When Hofmann reaches New York in the Fall he expects to be in excellent condition for his long season's work as the result of an automobile tour he is now making through Switzerland. Hofmann promises to play several new compositions here, one of which may be his own.

"Martha" and "Faust" were sung recently by the Bevani Grand Opera Company at Idora Park, Berkeley, Cal. Among those who appeared successfully in the Flotow opera were Regina Vicarino, a soprano pupil of Arthur Lawrason and formerly of the Manhattan Opera Company, in the rôle of Lady Harriet; Eugene Battaini, formerly tenor with the Italian Opera Company at the New York Academy of Music, who was the Lionel; Achille Alberti, as Plunkett; Joseph Florian, the Lord Tristan, and Edmee de Dreux, the Nancy. In the "Faust" performances Miss Vicarino was Marguerite, Mr. Battaini, Faust, Alexander Bevani, Mephistopheles, Achille Alberti, Valentine, and Edmee de Dreux, Siebel.

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MacDOWELL PAGEANT AT PETERBOROUGH

[Continued from page 3.]

especially that music which was written in this environment and is suggestive of Peterborough or New England life and influences. "The New England Idyls" furnished the two opening numbers, both of which were rendered in a manner so impressive as to give rise to the belief that this later group of piano compositions may come to surpass the "Woodland Sketches" and "Sea Pieces" in popularity.

The brass-throated fanfare and invocation ("From a Log Cabin" and "In Deep Woods"), rendered by the orchestra, were fully as sublime and devotional as the prelude to "Parsifal." It was the musical expression of the motto or theme of the pageant, "A House of Dreams," one of MacDowell's own verses, which is inscribed on the bronze tablet placed on the boulder which marks his grave, by the MacDowell Club of Boston. It runs as follows:

A house of dreams untold,
It looks out over the whispering treetops,
And faces the setting sun.

The lines preface his piano piece, "From a Log Cabin," in accordance with the composer's custom. Misses Aldrich and Loew join the orchestra in solos, and the chorus is heard in the refrain. Meanwhile, the Muses, in white, flowing garments, and the Dreams, in soft gray, appear in stately dance and pantomime. Allegorically significant of the historical events of Peterborough, they disappear in the woods. The dreams are then fully realized in the scenic portrayals which follow.

"The Indian Idyl," in softer cadence, is now sounded by the orchestra, ushering in an Indian wedding scene as symbolical of the early life in Peterborough. Miss Wills, the Indian bride, and Mr. Barker, the bridegroom, alternate with the chorus in voicing the melody. The fathers (chiefs) of bride and groom meet and make the arrangements. A bearskin rug is spread on the ground, and the bride and her attendants in Indian costume come out singing. The bride kneels on the rug and the young brave, raising her, leads her to sports and the celebration of the wedding.

The third scene, representing conditions in Ireland of the Scotch-Irish who settled Peterborough, introduces some excellent dramatic material, in which Miss Beatz figures prominently. The traditional Irish keening is effectively given by the women on the departure of the inhabitants for America. Irish folk music is sung.

One of the most effective musical episodes is now introduced in MacDowell's "A. D., 1620," from the "Sea Pieces." It marks the arrival of the settlers and signifies their thanksgiving after the safe voyage. Mr. Clifton's orchestration evidences good taste in the variety of theme coloring here and elsewhere. At the same time the orchestra never obtrudes in a way to distract attention from the music itself.

The Colonial wedding scene is one of the most gorgeous in the pageant from the costumer's standpoint. And it is musically attractive as well. It opens with a gallant dance, MacDowell's "Jagdlid," for the young people. "The West Wind Croons in the Cedar Trees" is sung to new words as a spinning song, for it was the custom for women to carry their spinning wheels everywhere in those days, and they are present in the wedding scene. The bride mounts the horse with her husband, riding off with him to the tune of MacDowell's "The Robin Sings in the Apple Tree."

In a dance, Miss Valentine next illustrates the charmingly ballet-like quality which was not altogether recognized formerly in some of MacDowell's music. Portraying the devil, she gives in pantomime and dance with Mr. Green the traditional story of the old Peterborough negro, who, having met the Evil One in the woods, fully described his appearance to the astonished villagers.

One of the most beautiful chorus numbers is sung by the mill hands going through the motion of weaving, the music being "La Fileuse," by Raff, MacDowell's teacher. A most daring yet successful feat is the setting of portions of the "Sonata Tragica" for chorus, beginning with the fourth movement. "The Call to Arms" (1775), "working the Hand Looms," "The Deserted Farm," "The Civil War" (with local cavalry) and "Peterborough Welcomes People of Other Nations and the Muses to Her Woods and Hills," were all given in excellent taste. The solos were wonderfully clear and distinct, Miss Bartholemew winning laurels for her soft, beautiful high note in "Constancy," and the Misses Loew and Aldrich for the resonant quality of their voices. The chorus sang with precision and good effect, and the orchestra was skillfully handled.

The most touching portion of the pageant was the finale entitled "The Spirit of the Master Speaks," conveying an appeal to the world to carry out his dreams. As the strains of MacDowell's "To a Wild Rose" float upon the breeze, the Dreams clad in soft gray, with gray hoods, appear through the foliage, then begin to vanish, as Miss Bartholemew sings:

Come, oh, songs! Come, oh, dreams!
In our house is deep rest,
and go into the house and the woods.
The closing lines, finishing the song, bear the message of the dead composer to the people of his country:
Laugh, my dreams, and sigh.
Sing, and vigil keep.
Call to them that sleep!

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The performances were well attended. After Tuesday it was hardly possible to obtain seats. Fifty automobile parties came over from Dublin, N. H., and members of MacDowell associations attended in large numbers, some coming all the way from Europe. Mrs. B. J. Lang and Mrs. John L. Gardner, of Boston; Miss Woodruff, president of the Federation of Women's Clubs, New Hampshire, and Mrs. Ramey, of the MacDowell Club, of Boston, were among those present.

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